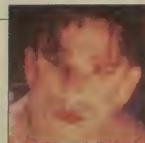


No steps backward, none forward
Gays and lesbians sum up President
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'Cabaret' panache
Jon Peterson is musical's
master of ceremonies.
see Arts section



BAY AREA REPORTER

Vol. 31 • No. 18 • 3 May 2001

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FDA quashes 'misleading' HIV drug ads

by David Fraser

AIDS activists are celebrating a long-awaited win.

Facing heavy public pressure, especially from Bay Area AIDS activists, the Food and Drug Administration has told HIV drug manufacturers to pull their overly upbeat advertisements.

The FDA called the ads "misleading," noting that they ignored the many painful side effects and presented an unrealistic view of life with HIV/AIDS.

In a letter to major HIV drug manufacturers, the FDA ordered them to remove the controversial outdoor advertisements within 90 days.

The activist organization Survive AIDS had been one of the leaders in the campaign against the ads, which depict apparently healthy-looking men climbing mountains or posing suggestively, with text that places a positive spin on being HIV-positive.

In a letter to major manufacturers of HIV/AIDS drugs, the head of the FDA's Drug Marketing, Advertising, and Communications division said many of the ads "do not adequately convey that these drugs neither cure HIV infection nor reduce its transmission."

The letter said current ads promote the drugs but do not reveal their limitations, presenting instead a "misleading" picture of the HIV virus and the drugs' effect on it and people's lives.

The FDA ordered that new advertisements include information about both HIV and its transmission risks.

"This is definitely a victory for PWAs," said Survive AIDS project leader Jeff Getty. "We are certain that the drug companies will have to rethink their ad campaigns and allow community input."

"We have worked long and hard on the drug ad issue and are pleased to have this good news."

A key pressure point in the campaign against buff and/or symptom-free depictions of HIV-positive persons came with a hearing on outdoor advertising in San Francisco, held by Board of Supervisors President Tom Ammiano on April 12.

"Fabulous!" an elated Ammiano said Tuesday, May 1, in a phone interview. "It's really gratifying and we owe a great debt to the activists... they fo-

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Jeff Getty

Supervisors OK health benefits for transgender city workers

by Cynthia Laird



Transgender advocates Dr. Joan Roughgarden, Daniel Green, Jennifer Wolfcott, Theresa Sparks, Veronika Cauley, and Sally Ramon celebrated the Board of Supervisors' vote Monday in City Hall.

Once again, San Francisco made history when the Board of Supervisors on Monday, April 30 narrowly adopted a new health benefits package for city employees that includes coverage of medical needs for transgender workers.

The package passed 9-2 – the minimum number of votes needed for approval – after hours of discussion among board members and some last-minute discussions in the corner of the legislative chamber in City Hall between supervisors supporting the changes and Supervisor Gerardo Sandoval, who turned out to be the deciding vote. Supervisors Leland Yee and Tony Hall voted against the benefits.

In fact, for awhile, Sandoval disappeared from the board chambers. The sergeant-at-arms was dispatched to get him out of his office, where he had apparently gone.

Supervisor Mark Leno, who introduced the proposed benefits package last week only

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Suspected OD in Castro pay toilet prompts calls for its closure

by Ed Walsh

James "Alex" Ramaley went into the pay toilet on Market and Castro with friends on Friday, April 13 to shoot up drugs. He left in a body bag.

Ramaley's suspected overdose death is prompting new calls to shut down the automated toilet, which critics say has become a magnet for drug users.

"It's a drug house posing as a toilet as far as I'm concerned," said San Francisco Patrol Special Police Officer Jane Warner, who works full time in the Castro. Last week, Warner approached the district attorney's office to get the toilet shut down. Warner said that effort was met with a "dead end."

Warner told the Bay Area Reporter that she's observed few people who use the toilet for its intended purpose. Warner said that just a week before Ramaley's death, paramedics brought him out of the same toilet after he was apparently suffering from an overdose.

Ramaley had been a homeless Castro resident for two to three years, according to Warner. On the day he died, three friends left him in the toilet after he had nodded off. He was found by a passerby about an hour later with a needle stuck in his neck.

Jake Szeto, who is in charge of the pay toilets for the Department of Public Works, told the B.A.R. that Ramaley is the first death that he's heard of involving the toilets. A spokesman for the San Francisco Medical Examiner's office said he didn't know whether there were other deaths involving drug addicts who shot up in the pay toilets because they don't keep statistics on it.

Shortly after they were first installed in 1995, many people criticized the toilets as havens for drug users. The 25-cent toilets allow privacy



After a man died of a suspected drug overdose in this pay toilet at Market and Castro, some are calling for its closure.

and space for several people for 20 minutes, conditions perfectly suited to drug addicts.

Szeto said very little can be done to stop addicts from using the toilets. He tried to get the allotted time reduced to 10 minutes but he was met with strident opposition from advocates for the disabled who argued that disabled people need the extra time. Szeto added that the roominess of the toilets is necessary to accommodate the disabled.

Szeto said the toilet at Market and Castro was installed about five years ago and gets 75-80 uses per day. It's one of 24 pay toilets currently in operation in San Francisco.

Many who want to legitimately use the toilets have complained that it's almost impossible because they are jammed by groups of junkies who use the full 20 minutes to shoot up and clean up.

"It's a dope dump, that's all it is," said Jerry Voss, who lives in the Civic Center area and gets to the Castro several times a week. "They're always messing things up in there, it's awful. People come out of there two and three at a time. Those idiots don't think about anybody else. Sometimes I wind up having to go in the bushes. I'm not pissing my pants for anybody."

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Springtime in the park



Leilani Gaffney, 4, tried out the new playground equipment at the 100th anniversary celebration of Duboce Park held last month. The community spent several years organizing for the new equipment and celebrated with a day of activities in the park including games, music, historical photos, classic cars, and a barbecue.

Benefit for Sharon Smith legal fund Wed.

by Ed Walsh

A major benefit is scheduled for this Wednesday, May 9, to help defray legal costs for Sharon Smith, the partner of dog mauling victim Diane Whipple.

The Friends of Diane organization is teaming up with Citizen Cake's owners, Elizabeth Falkner and her partner, Sabrina Riddle, and the Human Rights Campaign to put on the "Cake Walk" event at Citizen Cake, 399 Grove Street, at Gough, from 5:30 to 7:30 p.m.

HRC Executive Director Elizabeth Birch is urging everyone who can to turn out for the event in a show of community support for Smith. The event will recognize the work on Smith's behalf by the National Center for Lesbian Rights and the law firm of Heller Ehrman.

Tickets are available at the door on a sliding scale of \$25-\$100. Organizers hope to raise



Sharon Smith

\$15,000 and are asking attendees to be as generous as their means permit. There will be an auction at the event that will include several cakes prepared by some of San Francisco's finest pastry chefs.

Smith has filed a wrongful

death lawsuit against Marjorie Knoller and Robert Noel, the caretakers involved in the fatal January 26 attack on Whipple. Smith faces an uphill legal battle since current California law prohibits unmarried couples the right to collect in wrongful death cases. Smith said she would donate any money she wins in the suit to the Diane Alexis Whipple Foundation.

Noel and Knoller are scheduled to be arraigned May 9. The attorney couple is in custody at San Francisco County jail on a combined bail of \$3 million. The owner of Bad Boys Bail Bonds in San Jose, Jeff Stanley, told the Bay Area Reporter this week that he was working on a deal that he hoped would result in Noel and Knoller being bailed out within two weeks. ▼

For more information about the benefit, go to www.hrcsf.com.

Safari and Oasis to be themes at AIDS Memorial Grove benefit

by David Fraser

Sounds of wild animals and a safari camp atmosphere will permeate the National AIDS Memorial Grove in Golden Gate Park this Friday, May 4, as a high-ticket auction takes place to benefit the grove.

Part of a major two-day event, the gala kickoff will include silent and live auctions, a catered dinner, and an "African safari."

It's all part of the fundraiser "Oasis: A Shopping Safari" hosted by the National AIDS Memorial Grove and organized by Bay Area retailers and interior designers for May 4 and 5.

Tickets for the gala are \$125, with sponsorships up to \$5,000.

Much of the action will take place in a giant tent at the grove.

The tent is being designed by Paul Price, formerly of Banana Republic; Al Abayan of One by Two; and other designers. Frank

Everett is coordinating the dinner menu with Taste Catering doing the cooking.

The silent auction on Friday, from 7 to 11 p.m. is sponsored by Butterfield & Butterfield. It will feature fine art objects, as well as restaurant packages, signed crystal sets, and designer furniture pieces. The auctioneer will be Brook Sivo.

The public is invited to bargain hunt on Saturday, May 5 from 9 a.m. to 4 p.m. The site will be at the grove in an outdoor bazaar under the big tent, with items available such as brass, wicker, glass, candles, carpets, crafts, garden objects, patio accessories, and decorative wall art.

Thousands of items will be offered well below retail prices, organizers said. Among the major donors are Banana Republic, Smith & Hawken, Williams-Sonoma, and Pottery Barn, which have donated samples, seconds, and close-out items.

Admission to the Safari is \$5. Children under 12 are free when accompanied by an adult.

The Safari itself will be staged in the grove's meadow, where shoppers will be entertained by authentic wild animal sounds.

The National AIDS Memorial Grove is a living tribute to all lives touched by AIDS. The project strives to provide a positive focus for grief and promote peace of heart; to provide means for the community to recognize the enormity of the AIDS crisis; to create a place for remembrance, renewal, and hope; and to restore through community participation and public-private partnership, a historic and beautiful site. ▼

For more information on the Safari, auction, and grove, or on business donations, call (415) 750-8340, or visit online at www.aidsmemorial.org.

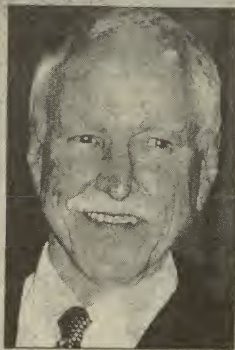
Hormel welcomed home

by Cynthia Laird

San Francisco City Hall was the setting last Thursday, April 26, for a reception honoring James C. Hormel, the first openly gay U.S. ambassador who recently returned to San Francisco following his diplomatic stint in Luxembourg and then fought against John Ashcroft's nomination as attorney general in Washington D.C. earlier this year.

Hormel, heir to the meat-packing company, was appointed ambassador in June 1999 by former President Bill Clinton during a congressional recess; he left his post following last year's presidential election outcome.

The city's Office of Protocol hosted last week's reception that was attended by numerous civic leaders.



James C. Hormel

"The journey to Luxembourg, for me, took two years and when I got there I discovered a country that was extraordinarily warm

and welcoming," Hormel said. "It was an honor to represent the United States."

"It's a delight pausing to say 'well-done' to a wonderful San Franciscan," said Mayor Willie Brown, who declared it "James C. Hormel Day" in the city.

The controversy surrounding Hormel's nomination several years ago was concentrated in the U.S. Senate, where anti-gay Senate leaders refused to bring his name up for a vote. Many cited The James C. Hormel Gay and Lesbian Center at the San Francisco Public Library. Charlotte Mailliard Shultz, the city's chief of protocol, recalled last week that Hormel came forward with the leadership and fundraising ability to help raise millions of dollars for the interior of the main library, including the center housing LGBT literature that bears his name. ▼

Make a splash for AEF next Thursday

by Katie Szymanski

It's the cruisiest spot in San Francisco next week, and the best part is, your attendance helps people with AIDS.

Next Thursday, May 10, the AIDS Emergency Fund will hold its annual fundraiser on Hornblower's "California" yacht at Pier 33. The event is dedicated to Philip Turner, owner of Daddy's bar and an AEF donor and former board member who passed away last month.

"He had been such a huge supporter for so long," according to AEF's development director Derek

Jentsch, "that it was only natural the party would be in his memory."

The yacht party is co-chaired by city Treasurer Susan Leal and Sheriff Mike Hennessey and features a dockside reception from 6-7 p.m. with a magic show by Heather Rogers; a preview of silent auction items; and music in the captain's lounge. The boat leaves the pier at 7:15 p.m. for an elegant dinner and dance cruise. A brief program will honor Turner and other individuals and groups that are generous to AEF, and vocalists Jo-Carol and Irene Soderberg will provide entertainment. The boat returns to the dock at 9:45 p.m. ▼

Suggested dress for the evening is "black tie fabulous, or black tie/leather," said Jentsch.

Tickets to the event are \$150 for individuals and \$300 for patrons, with sponsorship opportunities still available. A special \$5 preferred parking with a complimentary shuttle to Pier 33 is available at Pier 3, and limited parking is available at Pier 33. All proceeds from the party go to AEF, which provides assistance in the form of cash grants to people with debilitating HIV/AIDS.

For more information or to reserve a table or individual tickets, call event coordinator Laurie Earp at (510) 532-7700. ▼

Chorus reportedly gets help with move

by Katie Szymanski

The battle for a nonprofit's survival has taken an optimistic turn, as the San Francisco Gay Men's Chorus announced last week that its former landlord would assist with its exorbitant relocation costs.

Forced to move after its \$1 per year lease expired at the old Bank of America building on the corner of Castro and Market, the chorus will receive \$25,000 from the Lurie Company, the owner of the historic building at 400 Castro where the chorus met for the past several years. The donated money will be applied to the chorus's new

lease at another Castro location at 18th and Hartford streets.

"Golden Gate Performing Arts is very grateful for having the opportunity to reside at 400 Castro and for the ability to provide many community services in addition to operating our own nonprofit organization," said a statement from the chorus announcing the Lurie donation.

The chorus had occupied the nearly rent-free space as a result of an ordinance passed by the Board of Supervisors in 1994 that allowed Noah's Bagels to move in so long as it donated most of its space to a nonprofit. Both Noah's and the chorus were sub-tenants of the Bank of America, whose lucrative

ATM machines were worth the rent on the building. But as Noah's went out of business and the main lease came to an end, no agreement could be reached for a renewal that would allow both the B of A cash machines and the chorus to stay put. There is no official word yet on what will occupy the space.

Lurie's contribution still leaves the chorus shy of its goal of \$45,000, an amount that will fund not even a year's worth of its \$4,400 per month rent. The San Francisco Gay Men's Chorus, in existence since 1978, today has over 260 volunteers, singers, and staff, and is credited with spawning numerous other gay choruses around the globe. ▼

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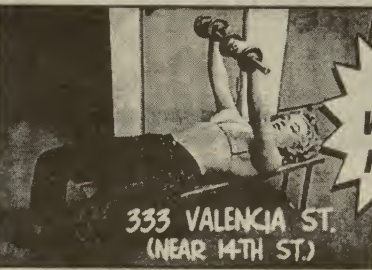
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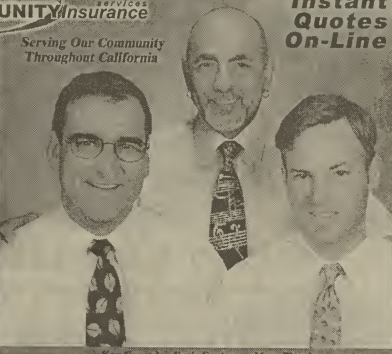
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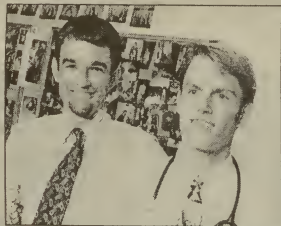


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Cala Foods' Castro store manager Harve Woodmansee, right, and his partner, Freddie Little, next to the new deli at a preview party for the completely remodeled store Tuesday night, during which the company gave \$1,000 donations to Most Holy Redeemer and Project Open Hand. Cala's parent company, Ralph's, spent over \$3 million during the three-month renovation. Cala Foods opened to the public Wednesday, May 2 and is open 24 hours.

Gamble for a good cause this Saturday

by Katie Szymanski

No need to spend a small fortune on a Vegas getaway; all the sins and excesses will be here in San Francisco this weekend to benefit Shanti, the support services program for people with AIDS and their loved ones.

Shanti's fifth annual casino party is Saturday, May 5, at the Sheraton Palace Hotel, and will feature blackjack tables, craps, and slot machines; complimentary wine tasting, hors d'oeuvres, and a no-host cocktail bar; and a silent auction and raffle drawing which include donated merchandise and American Airlines travel prizes. Tickets to the event are \$35 and tax deductible. Sponsors who do-

nate \$250 or more are entitled to mingle in the VIP room.

The casino party starts at 8 p.m., with the VIP room opening an hour earlier. One of the party's highlights is the fact that it uses trained dealers from a casino company for hire.

"They're professional," said Doren Martin, marketing manager for Shanti, "but they're a lot of fun."

There is no dress code for guests, according to Martin, although being too casual is not recommended.

"Wear what you wear on Saturday nights," Martin explained. "I'm wearing black."

For more than 27 years, Shanti has enhanced the lives of those with life-threatening diseases, particularly HIV/AIDS, by organizing

activities, providing emotional and peer support, and connecting people to health and other relevant services. Last year's casino party raised \$25,000 for the organization, and organizers hope this year's event will surpass that achievement.

The party is hosted in conjunction with the gay men's social group Men's Associated Exchange, but a mixed crowd of both men and women is expected.

Guests may purchase tickets at the door or online; credit cards and checks are accepted. The Sheraton Palace is at the corner of Market and New Montgomery and is accessible via BART and Muni to the Montgomery station. For more information, visit www.shanti.org, or call (415) 674-4764. ▼

Ron Wilmot Bike Ride to roll on May 12

by David Fraser

Project Inform's seventh annual Ron Wilmot Bike Ride rolls out next Saturday, May 12, with a seven-mile ride through Golden Gate Park.

The sign-up form describes the trip as "seven leisurely miles" starting from Peacock Meadow near the eastern end of the park proper and ending up near the western end.

The ride raises funds for Project Inform's HIV/AIDS treatment and education programs. According to the organization, most riders raise more than \$500 apiece and 95 cents of every dollar raised supports Project Inform's programs.

Last year's Wilmot Ride featured more than 112 riders and raised over \$84,000. Donations by local businesses helped cover many of the administrative costs.

Besides individual riders, Project Inform is also encouraging company teams, suggesting that groups of at least six collaborate to set a group goal of raising \$5,000 or more. Many local companies may participate through matching gift programs.

Companies with rider teams can get special recognition on bike ride promotional materials, and a special feature on Project Inform's Web site.

The bike ride honors the late Ron Wilmot, a real estate entrepreneur, AIDS activist, avid cyclist, and longtime Project Inform

supporter. He started the ride in 1995, urging family, friends, and the community to join and maintain a local ride for people of all abilities, particularly people with HIV. He died two years later.

Project Inform said the ride is notable for its low overhead costs and high average of funds raised per bicyclist.

The organization has a groundbreaking approach that encourages community involvement in treatment development, research access, and policy making. It seeks to provide vital HIV/AIDS treatment information to all who need it, free of charge.

For information and registration, call Project Inform at (415) 558-8669 or visit the Web site, www.projectinform.org. ▼



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LGBT Web sites blocked

Event tackles Internet filters

by Katie Szymanski

Thousands of isolated queer kids likely have already been denied online access to potentially life-saving LGBT connections, but that number grew even larger last month when the Children's Internet Protection Act took effect on April 20.

CIPA, as it is otherwise known, requires that schools reliant on federal assistance use filtering software to block controversial material from the Internet; predictably, this includes many gay news sources (the *Bay Area Reporter* is blocked by two of the five software programs tested), support groups, and other non-pornographic sites that are gay-inclusive. On the flip side, because the software programs rely either on keywords (which site developers can cleverly misspell) or site addresses, they are also notorious for under-blocking offensive, violent, and otherwise adults-only

material. In short, kids may still be able to view misogyny, hatred, and hetero porn, but they will probably be blocked from anything news-worthy if it takes a pro-gay stance.

This Sunday, May 6, the Electronic Frontier Foundation will sponsor a panel discussion and presentation of Internet blocking technology and policy at the San Francisco Public Library's Koret Auditorium. Co-sponsored by the library and the James C. Hormel Gay and Lesbian Center, the Online Policy Group, and Supervisor Mark Leno, the lively forum will address the problems and inequities of Internet filters, including the specific obstacles currently faced by schools that must comply with the law.

"The legislation stinks," Will Doherty, online activist for EFF, told the *Bay Area Reporter*. "CIPA forces schools and libraries only in disadvantaged areas to do this, because wealthier schools won't need the federal discounts and grants that depend on compliance with filtering.

And LGBT community sites—even if they contain nothing obscene—will be disproportionately affected."

Sunday's forum will include panelists like Doherty, who is also the founder and executive director of the Online Policy Group; David Burt, a market researcher at N2H2, a leading Internet filtering company; and Susan Hildreth, city librarian for the San Francisco Public Library and an advocate for the library's role as a provider of all types of information for all users. Other participants include Leno, who recently introduced a board resolution that prohibits the use of Internet blocking software on computers owned by the city and county of San Francisco.

This event is at 2 p.m. and is free and open to the general public. The San Francisco Public Library is located in the Civic Center at 100 Larkin Street. More information on the event or the Electronic Frontier Foundation can be found at www.eff.org. ▽

DSCS homeless benefit next Thursday

by David Fraser

Dolores Street Community Services will hold its third annual awards celebration, "Standing Room Only," next Thursday, May 10, from 5:30 to 8 p.m., at the John McMullen House & Garden, 827 Guerrero Street, at Liberty, in San Francisco.

The gathering, co-sponsored by the men's group MAX, honors volunteers and community members who are committed to break-

ing the cycle of homelessness for Latino working men and people with AIDS.

The event, a benefit for DSCS, will award special recognition to filmmakers Julian Schnabel (*Before Night Falls*), David Riker (*La Ciudad*), and Marc Singer (*Dark Days*). At press time it was not certain if Schnabel would appear in person.

The Dolores Housing Program Award will go to Katherine Powell Cohen, Ph.D. The Tom Tull Award will go to Tim Keegan, and Service Awards to the Moscone Center,

Paul Melbostad, and the Richard and Rhoda Goldman Fund.

Tickets (with valet parking) are \$75, partly tax deductible, or people can sign up for varying levels of sponsorship. For more information call DSCS at (415) 282-6209, ext. 22. DSCS' Web site is www.dscs.org; e-mail is info@dscs.org. ▽

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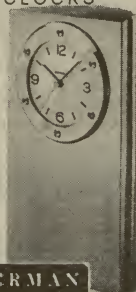
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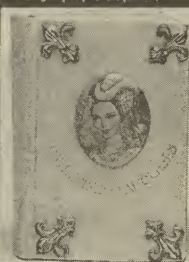
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Victories

The San Francisco Board of Supervisors did the right thing Monday when members narrowly approved the new health benefits plan for city employees that includes coverage for transgender workers. That the 9-2 vote was the bare minimum needed for passage makes this historic vote all the more significant. Yet, it is worth noting that a number of supervisors wavered on the plan until the last minute, and two board members – Leland Yee and Tony Hall – voted against it.

After Hall's comments at last week's board meeting, we weren't surprised to see him vote against the plan. Yee's opposition, however, shows us that he caved in to his conservative District 4 constituents rather than attempt to educate them about the importance of the benefits package. And Yee should know better. He's a child psychologist by training and has served on the San Francisco Board of Education. He of all people should realize the issues around gender identity and the often-damaging consequences parents sometimes use to get kids to conform to rigid gender roles and how that affects children as they become older.

Another sorry sight at Monday's board meeting concerned the actions of rookie Supervisor Gerardo Sandoval, who was swept into office last year as one of the anti-Willie Brown candidates. Sandoval couldn't even stay in the board chamber and had to be practically dragged from his office down the hall in order to cast his vote. It probably didn't hurt that Supervisors Aaron Peskin and Mark Leno, who are both Jewish, did some political arm-twisting in light of Sandoval's slip at a recent Milk Club meeting that was taken by some to be anti-Semitic. (In discussing the board's decision to settle a business tax lawsuit, Sandoval suggested people picket "houses in Tiburon" and the "bar mitzvahs" of business leaders involved in the lawsuit. Sandoval was on the losing end of the vote to settle the suit.) Also noteworthy was Supervisor Matt Gonzalez's influence. Gonzalez, who formerly worked with Sandoval when both were at the public defend-

OPEN FORUM

er's office, spent a great deal of time Monday afternoon lobbying Sandoval during the meeting.

More important, though, is the fact that both Yee and Sandoval were enthusiastically endorsed last year by the progressive Milk Club, yet it doesn't appear either of them sought out club members in an effort to educate themselves about the importance of the health benefits for transgender city workers. Instead, they both pandered to their conservative constituencies, though in the end, Sandoval came through with the deciding vote.

Thankfully, Supervisor Mark Leno never wavered in pushing for the benefit changes, and after a lengthy debate, he was able to get the votes he needed.

Another victory in the last week con-

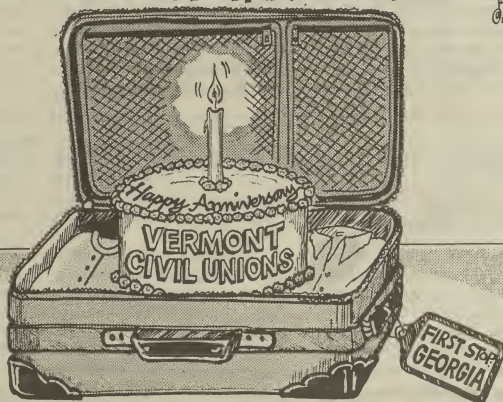
cerns the decision by the federal Food and Drug Administration to clamp down on ads for HIV medications. As we mentioned a couple of months ago, the questions raised by a preliminary San Francisco Department of Public Health study showed that many men agreed with the statement that healthy-looking people in the ads who are portrayed as being athletic or otherwise active affected a person's decision to have unprotected sex. In other words, the drug ads often make HIV disease seem like something that's easy to live with, when the truth is that it's anything but easy to live with HIV.

Since the drug companies didn't take action themselves, the federal government had to do it for them; but AIDS activists are to be commended for putting the pressure on the FDA to come up with the new guidelines. ▼



Editorial

BUT WILL IT TRAVEL WELL?



Stop eviction profiteering

by Tommi Avicoli Mecca
and Robert Haaland

We strongly support Supervisor Chris Daly's legislation to end eviction profiteering and we urge Supervisor Mark Leno to support it. The legislation would take the real estate speculation out of evicting people to sell their homes as TICs.

By bringing TIC conversions under the condo-conversion law, this law will close the loophole that accounts for most Ellis Act evictions that are devastating the city and displacing seniors, working-class people, artists, and PWAs. Right now, it is real estate speculators that make the most out of evicting tenants to sell their units as TICs, netting anywhere from \$500,000 to \$1.5 million per building. They evict the tenants and then sell their units empty to unsuspecting home buyers. The people who suffer the most are the ones who can least afford to relocate. We've already seen that all over the city, especially in the Castro.

It's amazing that any queer would oppose this legislation, given that 20 percent of PWAs in the city are homeless, many made homeless by the speculation. In addition, many other folks including queer youth are being made homeless by evictions. According to the Department of Public Health's latest stats, the homeless account for the largest rise in new AIDS cases. Allowing evictions to continue puts the most vulnerable members of our community at risk of homelessness and AIDS.

In 1979 under then-Mayor Dianne Feinstein, hardly a radical, the city passed a condo-conversion law that effectively protects tenants from evictions when a property is being converted from rental to home ownership. It limits conversions to just 20 units each year and before a unit can be

converted the landlord must actually have the approval of 40 percent of the tenants in the building. Furthermore, senior tenants cannot be evicted for condo conversion, all tenants have the first right of refusal to buy their apartment (at the initial offering price), and all other tenants who cannot buy get relocation benefits and receive a one-year notice. However, this law has been rendered useless by the discovery by real estate speculators of the TIC loophole. By bringing TICs under the condo law, these eviction protections would once again prevent the wholesale displacement of renters that the condo law was intended to prevent.

Until we pass Daly's legislation, real estate speculators will continue to use TIC conversions as a loophole to get around the condo-conversion law. By bringing TICs under the condo-conversion cap, we will eliminate most Ellis Act evictions.

Last week's op-ed piece from Gustavo Serina stated that Proposition N failed last November and therefore we should reject Daly's effort. Those who have read the legislation know that this legislative effort is different than Proposition N. But even so, we believe that Proposition N failed because of landlord misrepresentations to the voters. Window signs urged, "Vote No on N – Stop Evictions." Grassroots-appearing postcards arrived in our mailboxes urging us to vote no on N in order to save affordable housing. Signs appeared in the Castro proclaiming "N is bad for gays." An anonymous ad in the Bay Area Reporter equated the right to own a TIC with the struggle for gay rights.

Clearly, these campaign tactics were appalling and outrageous. To buy into the argument that voters rejected Proposition N

on the merits means that we are rewarding fraudulent campaign tactics.

Eviction profiteers have disingenuously argued that this legislation discriminates against gays. This argument is incredibly deceptive. What it is premised upon is the argument that this legislation bans TICs. It doesn't. People can continue to hold property as TICs. The idea is that TICs are a way for unmarried couples to own property. Again, this legislation does not affect this form of ownership. People, specifically domestic partners, can still hold property as TICs. They will just have to evict under the condo conversion law and thus be regulated by the tenant protections within that law.

Ironically, this legislation was drafted so that domestic partners, like all family members, are exempt from coverage in this legislation. Thus, domestic partners have the same rights as married couples.

Furthermore, according to the Board of Realtors, buying a home is out of the reach of 90 percent of San Franciscans. What eviction profiteers are suggesting amounts to cannibalism. The message is that gays should achieve home ownership through the eviction of our gay brothers and sisters.

On the campaign trail last fall, Supervisor Leno promised the Senior Action Network that he would support this legislation but eviction profiteers are lobbying him heavily right now. We urge you to contact Supervisor Leno, tell him he should honor his campaign promise. Ask him to save our homes from the eviction profiteers who are ruining our neighborhoods. ▼

Tommi Avicoli Mecca and Robert Haaland are longtime tenant activists in San Francisco.

LETTERS

Torn and tattered rainbow flag

The rainbow flag is supposed to represent the strength and diversity of the gay community, but for gay people of color it represents a big charade. After cruising the personals, chat rooms, private parties, clubs, bars, and so on, it doesn't take long to come to the conclusion that the majority of gay white men have no interest in most gay men of color and especially Asians and blacks. Sure you can say it is only one's preference, but our preferences are heavily influenced by the images and media all around us. The white gay media does a poor job in promoting images of beautiful Asian and black men. If it's a Hispanic, he sure as hell better look as white as a Ricky Martin or Andy Garcia rather than be a brown or black amigo, and if he's Asian, he sure as hell better be a white-washed Keanu Reeves or Dean Cain type. At times it seems like the white gay male community is more comfortable talking about and addressing HIV/AIDS, the latest circuit party, abs and hair, Princess Di, *Queer as Folk*, and all the other pressing issues they need to deal with. But any talk of racism within the gay community is like airing dirty linen to the world.

While everyone is bashing the Gap, I at least give the Gap credit for placing positive images of people of color in their window advertising. When was the last time Abercrombie & Fitch, with its homoerotic images, ever put gorgeous, shirtless Asian or black or dark brown or black Latino (not a white Ricky Martin shade) male models in their window advertising? We buy their clothes too you know. How come we aren't represented in their window advertising? Please don't tell me that people of color should only be represented in Hilfiger ads. Ralph Lauren and Polo had no problem putting a gorgeous black model (Tyson Beckford) in his ads. And if it's an issue of class, please don't tell me that there aren't upper middle classes who are people of color. Check out A&F's Market street store on a busy Saturday and take notice of all the people of color buying their merchandise. Where does the white gay establishment and gay leadership stand on issues like this? How come ACT UP isn't acting up against Abercrombie & Fitch and other forms of subtle gay racism? Why the hell did this same community embrace such homophobes as Marky Mark and most of the big name gay porn stars (i.e. Ryan Idol) who all "claim" to be straight, but cannot embrace their own who happen to be of a different shade. I know none of this is politically correct in politically correct San Francisco. The gay community wanted to attack Elton John for singing with Eminem but Elton had his own personal reasons. There are thousands of gay Elton Johns out there who don't have "the abs" or "the looks" and maybe find more comfort and compassion from their straight friends than from the rejection and pain they experience in the gay community.

My point is that we all need to be able to express our opinions without feeling that we have to worry about some "gay thought patrol" telling us what is cool and not cool to say. Gay Pride week and all the celebrations are drawing near. Let's try to celebrate our diversity each and every day and speak our minds. Let's not bring out the contingents of gay Pacific Islanders, gay African Americans, and gay Latinos just to show all the tourists lining the parade route that we are all one big happy family, when in reality this family is pretty dysfunctional. Let's tell the real story to the tourists, to the media, to the world - that the rainbow flag is torn and tattered.

G. Davis
Oakland, California

Censorship is censorship

Sorry, censorship is censorship. The ads under debate ("*Supervisor moves against 'glam' HIV drug ads*" April 19) may provoke a few purists to argument but I believe that, for the most part, they are thought provoking and bring the subject of what is still a deadly epidemic into the reality of many for whom HIV is thought not to be an issue. Let's not stifle progress. Besides, do you remember how boring such ads used to be, forcing people to think of the issue of this disease in such a "clinical" way? Who could read something like that without becoming nervous and losing hope?

Clarence Douglas
San Francisco

Right on target

Supervisor Ammiano was right on target in his recent drive for responsible advertising policies from AIDS drug manufacturers. As vice president of an organization that promotes health for people living with HIV disease by bicycling called Positive Pedalers, I can tell you there is a big disconnect between the ads and reality. Some of the ads are merely unrepresentative and some of them are downright dangerous.

Try climbing a mountain when you are taking Crixivan. Better haul up gallons of water to avoid kidney stones and to wash down the numerous pills. Many AIDS drugs cause nausea and sometimes vom-

iting. A real inconvenience to yourself and the person beneath you. Not to mention how unpleasant diarrhea can be to those down the line. Many HIV drugs cause fat displacement that can leave the butt flat. Conditions that the models employed seem not to have to worry about.

The dangerous aspect is the promotion of living with HIV as a desirable lifestyle choice. The good-looking sexy guys living a carefree and work free life seem ideal. Are the pharmaceutical companies trying to drum up business? This would be like a drug rehab program promoting crack as a good thing to increase caseload numbers. One would hope such a cynical view is not the intent of the companies but it could be the effect.

Certainly the point of an advertising campaign is not to promote reality but to sell products. When the campaign becomes unethical and dangerous the consumer needs someone to step in and encourage responsible advertising. We are fortunate to have in Supervisor Ammiano someone with the courage to stand up to the powerful drug companies.

Mark Dunlop
San Francisco

Pleased with FDA decision

We are pleased after reading in the *Aegis Digest*, volume 685 number 3, the decision taken by FDA on ads after continued struggle against the false image created by many pharmaceutical drug ads. At last the battle has been won that will save millions of people infected by the virus and will have a big impact to reduce infection rate.

We congratulate the victory and extend our support to individuals and support groups who were champions toward this success.

Benson Okall Jowi
Coordinator and HIV/AIDS Treatment Activist
Joint Research Services
Nairobi, Kenya

Fight fire with fire

What's all this hype and buzz about glam HIV medicine ads? There's nothing wrong with positive HIV-positive portrayals. It's all about commodity, and the slick manipulation of our emotions. I mean no one is going to buy any kind of medicine if the ads show you puking all of the time. Come on now, would you buy a laxative if they replaced that hip older couple on bicycles with some old shrew on the pot?

I know firsthand how tough this whole image/ad thing is. My dilemma is how do I make my HIV-positive youth feel good about their future. How do I help them avoid those nasty feelings of shame, guilt, and dirtiness that often come with a positive HIV test? Yet at the same time, how do I keep my HIV-negative youth playing safe, how can I boost their self-esteem, and personal power of preservation? How do I impress upon them the evils of HIV? How can I show them that safe is sexy? Again, it's all about image.

Am I tenuous?

Sometimes our biological needs overrun our mental safety programs. The sexual urge is a strong force in our lives. It keeps us moving. It's a deliberate joke played by some omnipotent force who sees the whole picture. Kinda like Yoda, only taller. And people slip. It's why popes have had so many children. It's why schoolgirls get pregnant, and why so many Republican congressmen have second apartments for their tranny girlfriends named Fiona.

In the heat of the moment, safe sex often goes out the window. We are fighting nature here. It's why all of those squid school en masse, frantically trying to get off with each other while seals and birds and sharks and Italian fishermen are having a banquet - eating them in large quantities. Not to mention the sexual suicide of the boy black widow. Or would that be widower? Whatever. And have you ever seen elephants mate? Now that's unsafe sex! The urge to merge is too strong sometimes.

Is my art really tenuous?

And now you're all thinking to yourselves, "But Mitcho, what is your point?"

My point: Why harass the big pharmaceutical corporations for doing their job well. They know what sells. Sure they're making big bucks off of our pain, sure they are bad, but they got a great game plan. Let's steal it. Fight fire with fire, I always say.

Umm ... why not make safe sex ads as appealing and slick as the ads showing healthy pozzie boys having fun. Gee, there's a radical idea. How about producing glossy pro-sex ads that recapture the fun of sex. Why, I will volunteer my services and help with the cause. Just get me a couple of photographers, some fake fur, Aiden Shaw, Tom Chase, and that nasty Latin top from Falcon and we'll whip up some hot sassy ads that'll make your eyes water. And for a campaign kick-off, we can have a big safe sex party in Mitch Katz's office - I'll bring the face paints and glitter.

Mitcho
San Francisco

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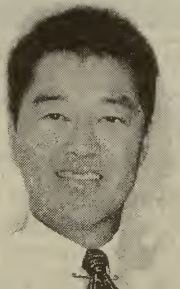
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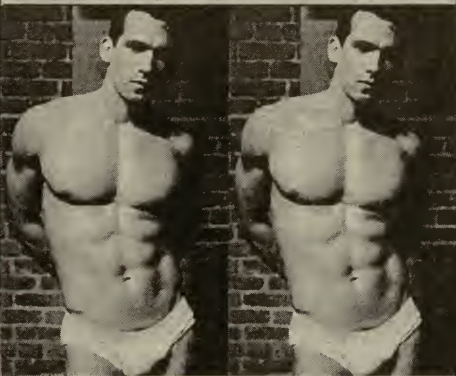
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Co-opting 'queer'

I cannot understand all of the controversy over the use of the word "queer."

I have never been comfortable with "gay." I remember when I was in grade school some 30 years ago, "gay" was considered just as derogatory a term as "queer" and "fag" were. I was called all three interchangeably. In the sixth grade, a boy (known to be a bully) came up to me and commented on the book I was carrying to class. He said, "How gay!" While he said "gay," he made a butterfly gesture with his fingers. I knew it was not meant to be a compliment.

Personally, I prefer the term queer (or even fag) because it carries with it a toughness that gay does not. Fairies are gay; queers are tough. When you call yourself queer, what can anyone say in response? It shuts 'em up because you said it before they could get it out. If there's anything a bigot hates, it's to be confronted with their own bigotry. It's the same reason that African Americans started co-opting the n-word.

People who do not understand this concept should consider taking the lesbian/gay culture and society or queer identity classes offered at City College's excellent Gay & Lesbian Studies Department.

Michael A. Bailey
San Francisco

Queer = strange?

Kevin Schaub's stern reprimand of those "concerned gay people" who have the audacity not to like the word "queer" [Mailstrom, April 26] reeks with the same smugness displayed by Ralph Nader's supporters last year. The Naderites had all the answers to everything and anyone who had experienced various political campaigns and disagreed with them didn't know squat. Schaub comes across the same way.

No, I wasn't one of the "concerned gay people" who bought ad space, but I empathize with them. Schaub brags of his open-mindedness, but dismisses anyone who disagrees with him as something akin to an Aryan goose-stepper. How progressive.

Many of us detest the q-word because, according to Webster's, it means strange or odd. We don't think of ourselves as strange or odd because of our sexual orientation.

Mostly, however, we detest the word because it represents the same lack of respect of a racial slur. Schaub needs to put away his rattle in the toy box and act like an adult.

Will Snyder
San Francisco

All gays are queer

"Calling us 'queer' is cruel, hurtful, and misguided," shouts the paid ad, which is unsigned. Many older men do have memories of being terrorized, long before the word "gay" was invented. We fought for our rights and have helped make it a better place for gays and all people.

Remember, all gays are queer, not all queers wish to have the word "gay" forced on our lifestyle.

David Barnard
San Francisco

Argue on the merits

The letter from Kevin Schaub, executive director of the Harvey Milk Institute, was infuriating. I, too, saw the full page ad on the back page of the April 19 issue of the B.A.R. I, too, wondered why the "concerned gay people" didn't identify themselves. The use of the word "queer" doesn't really bother me at all. In fact, I prefer it to gay. Actually, I prefer homosexual over both of those sexually-neutered words. So, I can understand why he wrote in response to the advertisement; however, for a person who is writing to eschew racism, he certainly bases a lot of his argument on racist and classist assumptions and stereotypes. That is offensive and does very little to open a dialogue between the divergent points of view in the gay community.

Respecting diversity in our community isn't a matter of either-or choices. It means respecting the opinions and ideas of all members of the community whether or not you agree with them. If ideas are to be challenged – and we should challenge them when we don't agree – it must be on the basis of their relevance and merit to our community. Arguing for or against an idea based on the color of skin or the economic status of the person with whom we disagree would be racist and classist. Racism, classism, and sexism are two-way, not one-way streets. Decisions and arguments made on the basis of color and economic status contribute to perpetuating the problem and stifling meaningful dialogue.

Michael Williams
San Francisco

Time to throw out Getty?

Okay, so Jeff Getty has attained a sort of celebrity status for his invaluable activism and trailblazing medical experience; that hardly makes him an accurate representative of us common folk living with

AIDS. Yet, from the sound of his column ["Time to throw out POZ," *Survive AIDS*, April 19] one might be led to believe that he knows what he's talking about and knows what is right and good for the rest of us little people. I beg to differ.

Getty is just one outspoken segment of the AIDS population. Aside from living with AIDS I do not identify with him in the least. He must not know what it is like to feel so completely isolated, as well as physically ill, as I have been in my life, that my only source of learning about others like me was through POZ magazine. Some people might find that situation pathetic but it is true and I have been in that very dark and lonely place more than once in my life. I've been so low that POZ was actually an inspirational life raft in an very dark, deep ocean of despair, depression, disease, drug side effects, real and perceived rejection. Anyone who has been there knows what I am talking about.

Don't get me wrong, I'm sure that he's a wonderful person and has thousands of supportive friends who love him, but that's not my life; we can't all be outgoing, witty, popular and, oh yeah, self-righteous. I know what it's like to "survive AIDS" and I take umbrage at his attack on POZ magazine as being an evil tool of the big, mean drug companies. I am grateful that my subscription is subsidized and I fancy myself as having enough intelligence to be able to differentiate between manipulative advertising and useful information. If Getty is true to his word, does he not view television because of the commercials? Does he look the other way each time he senses a commercial billboard within view? Getty refers to "real" issues that have to do with PWAs – real for whom? Who is he to say what is "real" or not? Are my issues not "real" if he doesn't think so? And protection of privacy, selling mailing lists, etc. is hardly a new phenomenon limited to POZ subscribers, give me a break.

I am certainly not in favor of the "evil" drug companies, but I am on my third life because of their products, and am grateful to still be walking, breathing, seeing, and hearing. Perhaps Getty could put his money where his mouth is and start his own "noble" version of POZ magazine. Maybe he could fund it by selling his house in Palm Springs and his sailboat that I've read about. I would do it myself, but I'm a simple guy with a mere bachelor's degree and a studio apartment and my disability income barely covers my expenses for the basics. I can only hope that he will start his own periodical and send me a free subscription to his enlightened, single-minded, publication so that I can hold it over the trash; because, then, I will let it fall.

Martin C. Koberle
San Francisco

[Jeff Getty responds: Rather than debate the issues, you choose a personal attack full of distortions about my implied wealth and power (I'm broke honey, ask Ken). I just don't get it, in the last paragraph, why would a poor suffering isolated PWA in S.F. where there are hundreds of AIDS service organizations suddenly become so well-informed about the enormous difficulties in publishing an expensive glossy magazine?]

Usual suspects fight TICs

As a witness at the recent S.F. Tenants Union protest at City Hall, I found it amusing and disturbing that the B.A.R. wrote a front page article on a protest that drew a crowd of about 20 people. The usual suspects were there: Tenants Union director Ted Gullicksen, Robert Haaland and Tommi Avicoli Mecca of the Housing Rights Committee, and other paid staff of tenant activist organizations whose incomes and residency here are contingent on maintaining a higher renter constituency. In fact, some of those on staff are actually paid by the city since they receive large amounts of city funds for their nonprofit organizations (which have legal limitations on politicking). Few non-staff renters were there and none appeared to be minorities.

Trying to drum up publicity against TICs and the Ellis Act, one protester, Phoebe Vemier, stated that "she voted for Mark Leno. We all live in his district and we need his support." She fails to understand that Mr. Leno was elected by a variety of voters who overwhelmingly defeated Proposition N in his district. These groups refuse to accept that Supervisors Chris Daly's anti-home ownership efforts are simply not supported by everyday renters.

Your paper did not publish anything about the larger protest at City Hall (April 10), also about housing issues that drew about 500 people. That group, comprised mostly of African Americans and Chinese, was protesting the rogue behavior of Supervisor Chris Daly and Matt Gonzalez and their efforts to take over the Housing Authority and to suppress home ownership. None of the speakers were paid professional activists. The B.A.R. should do a better job describing the full issues, as well as identifying and contacting groups who offer differing points of view, so that it doesn't appear so slanted.

Cynthia Arnold
Tenants For Homeownership
San Francisco

POLITICS

Dems look to 2004 race

by Wayne Friday

Never mind that the national pundits, pollsters, and politicians are still debating **George W. Bush's** first 100 days in office. Democrats, convinced that **Dubya** — like his dad before him — is destined to be a one-term White House resident, are already looking to the 2004 presidential race and possible Democratic presidential hopefuls.

A group of top Democratic politicians and checkbook king-makers reportedly met recently and the following names quickly emerged as likely 2004 presidential candidates. While many Democrats still believe that **Al Gore** really won the election last year, the party is now somewhat split between those who think the closeness of the race and the fact that Gore won half a million more votes than did Bush make him the clear front-runner in 2004, and others who feel that any sitting vice president who could not win with the advantages he held — a booming economy and the support of a popular president — shouldn't really be leading the party in another presidential election.

If not Gore, then who the next time? There are numerous possibilities. Among them, Connecticut Senator **Joseph Lieberman**, Gore's former running mate; Massachusetts Senator **John Kerry**; North Carolina Senator **John Roberts**; and Indiana Senator **Evan Bayh**. Some lesser-known outside-of-the-Beltway Democrats like Georgia Governor **Roy Barnes**, Iowa Governor **Tom Vilsak**, and even California Governor **Gray Davis** also have been mentioned.

Never Davis, you say? Don't count the guy out despite his lingering home-state energy problems. Although when asked about the 2004 presidential race, Davis recently said, "I have only one focus — keep the lights on, do it in a fair and appropriate manner, and run for re-election; I'm not focused on anything else." Democratic Party officials say that if Davis can successfully find a way out of the California energy darkness and get re-elected next year, he automatically becomes an important player in the 2004 presidential sweepstakes.

And in the event you think this is much too early to even be thinking about the next presidential race, note that Edwards has already managed to speak to Democrats in Iowa while Delaware Senator **Joseph Biden**, another often-mentioned possible candidate, just happened to end up in a St. Patrick's Day Parade in New Hampshire. Iowa and New Hampshire are both early primary states always important in national elections.

Politics and people

Plenty of people are disgusted at the comments made by Supervisor **Gerardo Sandoval** during a debate with fellow Supe **Aaron Peskin** before the Harvey Milk LGBT Democratic Club last week about the city's business tax settlement. Sandoval made what many felt was a crude, if not anti-Semitic, remark when he said that the public must picket "at their houses in Tiburon and at their bar mitzvahs" those who run the busi-



Supervisor Gerardo Sandoval

nesses involved in the controversial tax suit. Sandoval issued an apology Tuesday for the ugly comment. But what about the always politically-correct Milk Club? They are usually the first to raise hell over such a thing; the Club should apologize for not even bothering to call Sandoval on the comment. You don't think that **Harvey Milk**, a proud Jew, wouldn't be raising hell if he were still with us? I've got news for you.

It looks like the race to succeed City Attorney

Louise Renne — who last week announced she would not be seeking re-election after serving for 15 years — could very well shape up to be one between former Chief Deputy Defender **Peter Keane**, now the dean at Golden Gate University School of Law, former Supervisor **Annemarie Conroy**, and prominent attorney **Neil Eisenberg**. This could, of course, change dramatically by the time this edition hits the streets (San Francisco politics being what it is), but Keane looks to be the one to beat in that threesome, particularly if he gets Renne's endorsement.

In Philadelphia, Mayor **John Street**, a Democratic friend of the president who's not very popular with gays, has cut funding for that city's annual Gay Pride festival, angering gay and lesbian activists who have had a shaky relationship with the mayor. Street trimmed funding for the week-long PrideFest America to \$50,000 from \$110,000 last year.

California Attorney General **Bill Lockyer** joined Governor Davis in endorsing **Antonio Villaraigosa** over opponent **James Hahn** in the Los Angeles mayoral race; both candidates reportedly are working hard for the endorsement of popular U.S. Senator **Dianne Feinstein**.

Republican **Arnold Schwarzenegger** surprised no one when he said "Hasta la vista, baby" to a race for governor next year, but hinted that he also means "I'll be back" for a possible future run. Incidentally, I'm sure it was a mere coincidence that Schwarzenegger's announcement came the day after it was learned that the *National Enquirer* planned to run a front page story alleging a seven-year extramarital affair involving the Muscle Man.

Meanwhile, another rumored GOP gubernatorial candidate, Los Angeles' outgoing mayor, **Richard Riordan**, took a somewhat different approach in confirming that he was not a candidate. Riordan: "I don't have anything against the people of California so why should I run for governor?"

Ah, those Bushes: **Jenna Bush**, **Dubya's** teenage daughter, gets cited for belting back a few in an Austin bar while her Secret Ser-

vice guards sit in a car outside (they'll be working the counterfeit squad next week). The first daughter is a student at the University of Texas at Austin and only a few weeks ago Secret Service agents had to bail out Jenna's boyfriend from the pokey for being drunk, while she sat out in a car. Then to make matters worse for poor Jenna, the Austin Police Department faxed a copy of the drinking citation with her home phone number on it to a *Time* magazine reporter. Anyway, let's hope Jenna gets a better education than her old man — his latest verbal gaffe occurred during the recent Summit of the Americas when, after spelling out HIV, he did the same with A-I-D-S. Duh. (Don't worry, George, the Log Cabinites are still proud of you.)

When Oakland Mayor **Jerry Brown** sent an aide, Assistant City Manager **Dolores Blanchard**, to present his annual budget and goals for the city instead of doing it himself, City Council members were so annoyed that Council President **Ignacio De La Fuente** adjourned the meeting and sent for the mayor. Brown eventually showed up, conferred with De La Fuente for a few minutes and then scheduled a presentation for the following week and left.

Monday's *Los Angeles Times* had a page three feature on our very own Assemblywoman **Carole Migden**, the "assertive" chair of the Assembly Appropriations Committee, who for the second straight year has introduced a bill that will close the notorious loophole that allows some Internet retailers to avoid paying sales taxes by purposely setting up an out-of-state subsidiary to avoid such taxes. Migden says she's not picking on e-commerce, but merely standing up for the local book-sellers, the mom-and-pop merchants, and the neighborhood shopkeepers who can be smothered by the big tax evaders. The *Times* story pointed out that she will be in a strong position to change the unfair sales tax policy if, as expected, she wins a seat next year on the powerful state Board of Equalization.

Look for a Demo Party blood bath next year in San Francisco's 12th Assembly District as former Supervisor **Mabel Teng** definitely will run against her old political nemesis, Supervisor **Leland Yee**, to replace term-out Assemblyman **Kevin Shelley**.

Speaking of Kevin Shelley, he will kick off his campaign for secretary of state on Friday, May 11, 6-9 p.m., at Delancy Street, 600 Embarcadero, San Francisco (510; 255-8587 for info).

City Treasurer **Susan Leal** will kick off her re-election campaign Monday, May 14, 6-8 p.m. in the Wattis Room at the S.F. Symphony, 201 Van Ness (510; 495-0368 for info).

This column doesn't usually plug club gigs but when the incredible **Sharon McNight** comes to town, you don't want to miss her. She's appearing in the Hotel York's Plush Room from May 22-June 3. She's the best so make your reservations now.

My "quote of the week" comes from Representative **Barbara Lee** (D-Oakland), who passed up the White House luncheon Monday given by President Bush to celebrate his first 100 days in office. Lee: "Feels like it's been 100 years; I don't think there's anything to celebrate." Of the 535 members of Congress invited, 193 showed up.

And how was your week? ▼

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Hit and Miss Universe

by Gwendolyn Ann Smith

A controversy has overtaken that most cherished of institutions, the Miss Universe pageant. Rumors have been flying that the contestant representing France, Elodie Gossuin, is actually a transgendered cabaret performer named Nicolas Levanneur.

The Internet site where the rumor started has since admitted that it was a fabrication, but not until claims and counterclaims

have filled newspapers from France to Puerto Rico, home of this year's contest.

Some news articles cry out for commentary – and this is definitely one of them. As a columnist, I am almost paralyzed with the possibilities.

I could discuss how this points to that insatiable need to know the "true gender" of a person no matter how they choose to present, except that sharp-eyed readers would take me to task for discussing the very topic no more than three columns ago.

It might be worth delving into about how frustrating it is to see transgenderism treated as something so disgraceful that rumors of a person being transgendered can ruin their career, and must be promptly and forcefully denied.

I could even discuss the pageant's policy barring anyone not – as they put it – a "natural born woman" from competing.

But what really fascinates me is the evidence provided to declare that Ms. Gossuin may have been Mr. Levanneur, and the proof against these claims that the pageant presented.

When the story hit the tabloids, two of the old chestnuts were pulled out as people pointed to Ms. Gossuin's height (5 feet 10 inches) and the size of her hands. Some also mentioned a scar on her forehead as "proof" of some feminizing surgery. A forehead scar: I can't help but think of the old joke about male-to-female transsexuals having to have part of their brain removed during surgery.

In defending the contestant, pageant spokeswoman Mary Hilliard McMillan gave an idea of the objective, scientific classifications that the Miss Universe pageant aspires to. "She is one of the most stunning women I've ever seen," McMillan said. "She's very feminine."

If I were to base my idea of what it meant to be a woman from all this, I would know that being "stunning" and "feminine" are what makes a woman. I would also know that big hands and forehead scars are inherently masculine traits.

I can see a swarm of officials around each contestant, running down a quick checklist, looking suspiciously at big hands, but giving clear marks for no visible Adam's apple or facial hair stubble.

Perhaps I'm a hypocrite: I will admit to being just as guilty as anyone of looking to find other transgendered people out in the world. I'll even admit to eyeballing a hand or two, or keeping an eye out for any number of other possible signs. The difference is that I'm not looking for reasons to discredit one person's claim to a gender, but am looking for others like me.

The pageant also put the



Christine Smith

wardrobe
staff on full
alert, in-

structing them

to report immediately to pageant officials if something amiss shows up during gown and swimsuit fittings. I doubt it can take much to guess what they might be looking for, and yet that can be just as subjective as good looks.

According to most medical standards, a penis only becomes a penis when it is over 1 inch in length. Even then, there is plenty of variance to lead that inch to be on someone who may not otherwise be considered male.

Not even
chromosomes

serve up a clear

picture; XX and XY are not hard and fast descriptions of female and male – not with the number of people walking around with XXY, XXXY, XO, and others variants.

It all ends up being a case of looking for black and white in a world of endless grays. Neither a large hand, nor good looks, nor even one's chromosomes makes for a clear gender determination.

Maybe the answer is in upbringing and behavior, rather than in physical bearing.

I doubt I need to spend much time on the Michigan Womyn's Music Festival, or its policy – a virtual sound alike for the Miss Universe pageant's policy – of only allowing "womyn born womyn" to participate.

The viewpoint seems to be that if one was in a situation where ze had any inklings of "male privilege" while growing up and maturing, then one can never understand what it means to be a woman in the world. Having the life experience of growing up being treated as a girl is a requirement.

What I have yet to understand is just what would be the exact experience they are looking for. Is it being forced to wear dresses, go to charm school, date men, and endure any number of stereotypical feminine situations like some of my female-to-male friends had to endure? I can only assume that a female-to-male would not fit their bill.

So what does determine if one is a man or woman? I wish I had an answer, but that may be my point. There simply doesn't seem to be an answer to point to, at least none without enough exceptions to disprove itself.

We're left as unsure as a Miss Universe judge. ▼

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Real family values

by Dale Carpenter

When I hear the phrase "family values" these days I am apt to think of people protesting against homosexuality outside of Matthew Shepard's funeral, or anti-gay marriage initiatives, or the Florida legislator who recently told a group of high school kids lobbying for protection from discrimination that they are doomed. I tend to think of hate. Then something brings me back to the idea that real family values have nothing to do with those things.

My parents divorced when I was 7 and my sister was 2. Mom had no job, no money, not even a driver's license. We had nowhere to live. This was before rigorous enforcement of child-support laws; the prospects for our young family were not very good. So my grandparents took us in. We never had much money, but we were rich.

As a young boy, I was afraid of the dark. To get me to sleep, Grandma used to tie one end of a string to my arm, and run the string all the way into her bedroom, where she tied the other end to her arm. If I got scared, she said, I could pull on the string and she would pull back. That way I'd know she was there and I wouldn't be afraid.

We attended church Sunday mornings, Sunday nights, and Wednesday nights, as every good Southern Baptist does. The Southern Baptist church, in offi-

cial proclamations, has been especially virulent in its condemnations of homosexuality. But somehow I didn't see that side of the religion very often. I was taught God exists, but if I got sleepy during the long sermons I could lay my head on Grandma's lap and leave the adults to tend to the religion. Every time I get angry at all religion, I remind myself of my grandparents' faith.

One morning, when I was perhaps 12 years old, Grandma was driving me to school. Out of the blue, she said: "I feel like there's something inside you trying to come out. I'm not sure what, but one day it will."

Grandma seemed to know things about me before even I knew them. She had no formal education, but I haven't met anyone smarter.

Grandma did not have said anything about gays, or even known anything about them. It would have been like commenting on people from Kamchatka. What would she say?

My grandparents were the last people in my immediate family to whom I came out. It was a full five years after I had come out to Mom. It was after I'd been to a March on Washington and a year after I'd started writing publicly about gay issues.

Why did I wait so long? It wasn't because I thought they would reject me or tell me I was going to burn in hell. I knew instinctively they would never reject me because of some dogma. Family al-

ways mattered more than abstractions. I suppose I waited because I didn't want them to worry about me. And I didn't want them to think they didn't really know the boy they'd raised.

They had already met my partner, whom they had known as the "friend" who accompanied me to holiday family gatherings. I came out to my grandparents by telling them he was more to me than a friend, that I loved him. Grandma didn't say much about my being gay at the time and never did.

I don't think she understood homosexuality, but she knew all about devotion, having lived with the same man for almost 58 years. My partner was more than tolerated by Grandma, he was expected. He was part of us, the same as if he'd been my spouse. It wasn't a matter of gay rights. It was a matter of family.

On April 19, Grandma died. The hands that raised three generations of children were so distorted by crippling arthritis at the end that I could barely look at them. The kind blue eyes that could see into your core were closed.

Grandma is not there anymore to pull at the end of the string. I have to face the dark without her. But because she raised an independent and self-confident boy, one who knew he had a family behind him, I can. She taught me family values.

Some of these preachers and politicians who talk so much about family values wouldn't have been worthy to stand in her presence.

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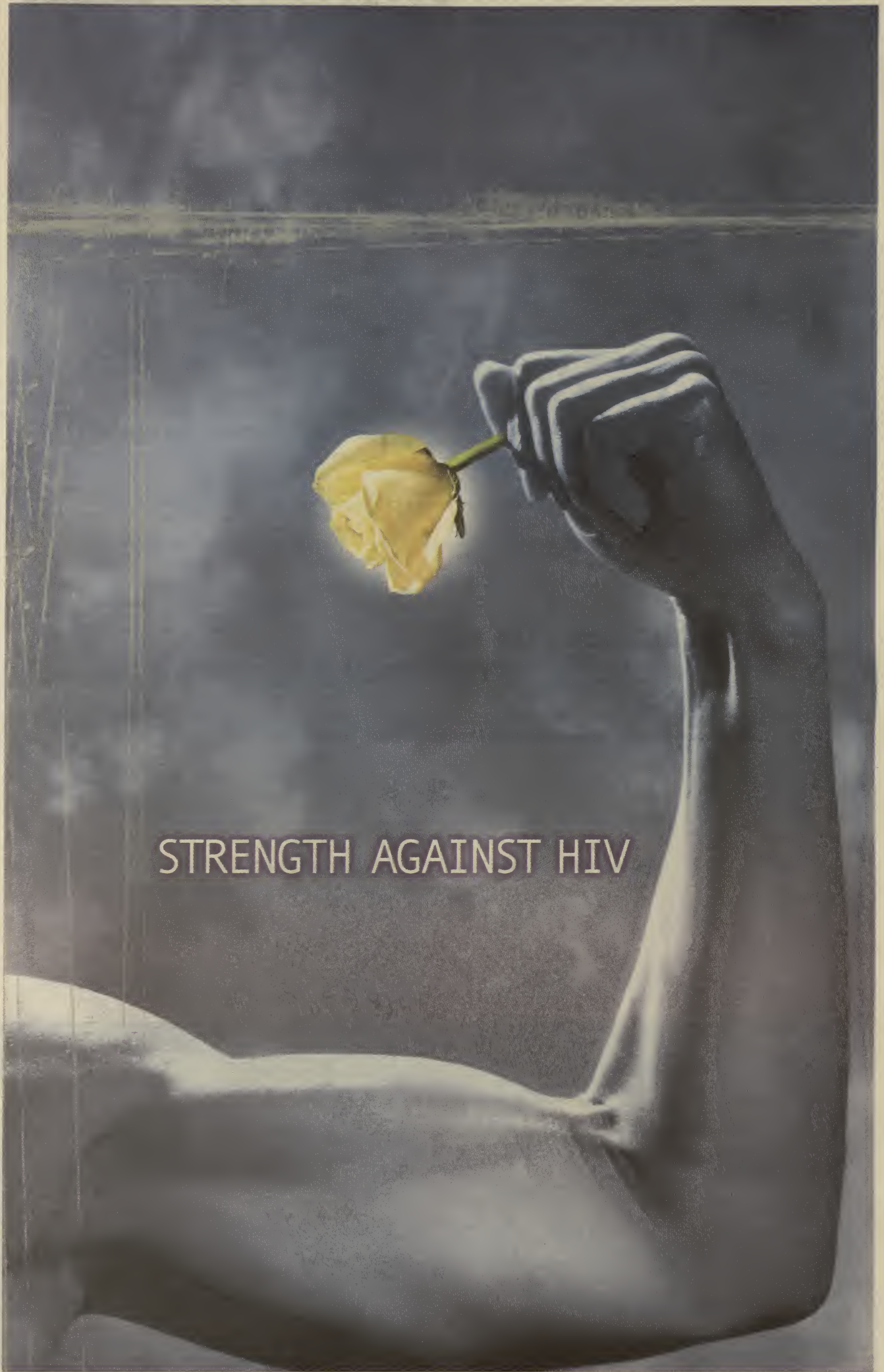
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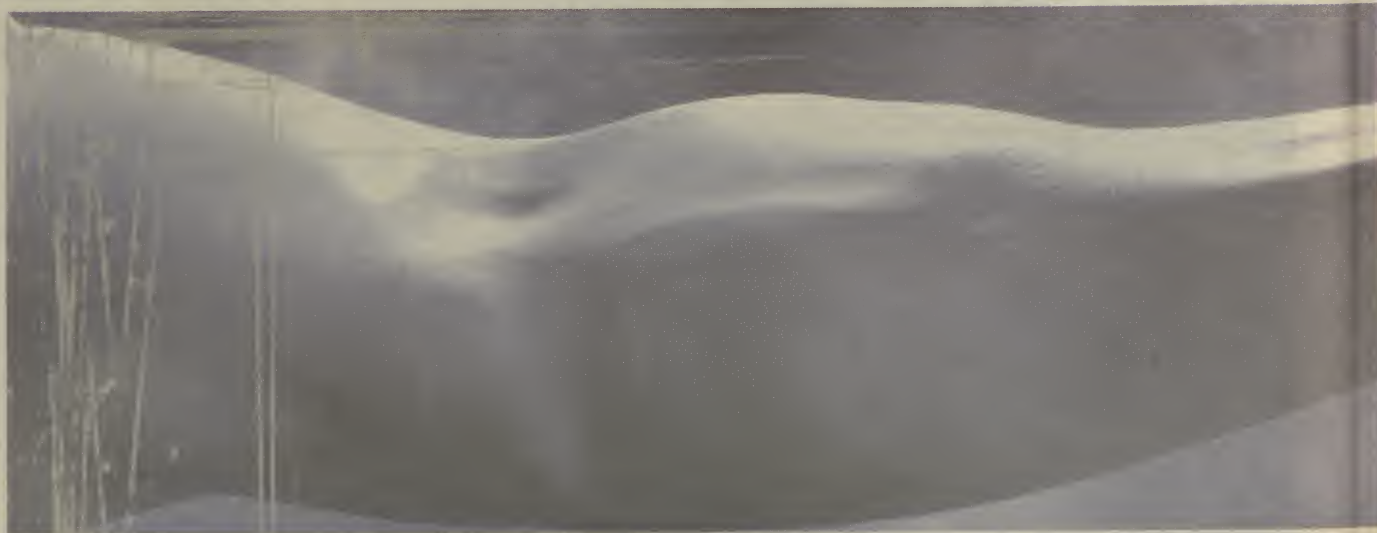
STRENGTH AGAINST HIV



DESIGNED FOR HIV

KALETRA™ is for the treatment of HIV infection in combination with other antiretroviral (ARV) agents. This is based on analyses of plasma HIV RNA levels and CD₄ T-cell counts in a controlled study of KALETRA of 24 weeks' duration and in smaller, uncontrolled, dose-ranging studies of KALETRA of 72 weeks' duration.

At present, there are no results from controlled trials evaluating the effect of KALETRA on the clinical progression of HIV.



KALETRA helps fight HIV

KALETRA, when taken with other medicines, has been shown to reduce the amount of HIV in the blood and increase the number of CD₄ T-cells. However, KALETRA is not a cure for HIV infection or AIDS. The long-term effects of KALETRA are not known at this time either. Individuals taking KALETRA may still develop opportunistic infections or other conditions associated with HIV infection.

Over 24 weeks, most patients found that they could stay with a KALETRA-based regimen. Only 2% of 326 patients stopped taking KALETRA because of drug-related side effects (12% stopped for other reasons).

KALETRA is taken twice daily—in the morning and evening. Your healthcare professional will tell you how much KALETRA to take. KALETRA is to be taken with your choice of food, but there are no rules on what you eat or how much liquid you drink. KALETRA is also available as a liquid.

Safety considerations

KALETRA should not be used with ergotamine, ergonovine, dihydroergotamine, and methylergonovine such as Cafergot®, Migranal®, D.H.E. 45®, Ergotrate Maleate, Methergine® and others, Halcion® (triazolam), Hismanal® (astemizole), Orap® (pimozide), Propulsid® (cisapride), Rythmo® (propafenone), Seldane® (terfenadine), Tambocor™ (flecainide), Versed® (midazolam).

Taking certain drugs with KALETRA could create the potential for life-threatening side effects. Always talk to your doctor or pharmacist before starting new medications.

KALETRA should not be taken if you have had an allergic reaction to KALETRA (lopinavir/ritonavir) or any of its ingredients.

Pancreatitis and liver problems have been reported in patients receiving KALETRA. In some patients taking protease inhibitors, increased bleeding (in patients with hemophilia) and diabetes/high blood sugar have occurred. Changes in body fat have been seen in some patients receiving ARV therapy. Some patients receiving KALETRA have had large increases in triglycerides and cholesterol, which should be monitored before and during therapy.

The most commonly reported KALETRA-related side effects of moderate severity are: abnormal stools, diarrhea, feeling weak/tired, headache, and nausea.

For more information about KALETRA: Call 1-800-441-4987 toll free.
Ask your doctor or other healthcare professional.

Please see adjacent page for Patient Information.

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 Abbott Laboratories Inc.
NORTH CHICAGO, IL 60064

KALETRA™
(lopinavir/ritonavir) capsules
(lopinavir/ritonavir) oral solution

ALERT: Find out about drugs that should NOT be taken with KALETRA. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

Patient Information

KALETRA™
(kuh-LEE-tra)

Generic Name: lopinavir/ritonavir
(lop-IN-uh-veer/rit-ON-uh-veer)

Read this leaflet carefully before you start taking KALETRA. Also, read it each time you get your KALETRA prescription refilled, in case something has changed. This information does not take the place of talking with your doctor when you start this medicine and at check ups. Ask your doctor if you have any questions about KALETRA.

What is KALETRA and how does it work?

KALETRA is a combination of two medicines. They are lopinavir and ritonavir. KALETRA is a type of medicine called an HIV (human immunodeficiency virus) protease (PRO-tee-ase) inhibitor. KALETRA is always used in combination with other anti-HIV medicines to treat people with human immunodeficiency virus (HIV) infection. KALETRA is for adults and for children age 6 months and older.

HIV infection destroys CD4 (T) cells, which are important to the immune system. After a large number of T cells are destroyed, acquired immune deficiency syndrome (AIDS) develops.

KALETRA blocks HIV protease, a chemical which is needed for HIV to multiply. KALETRA reduces the amount of HIV in your blood and increases the number of T cells. Reducing the amount of HIV in the blood reduces the chance of death or infections that happen when your immune system is weak (opportunistic infections).

Does KALETRA cure HIV or AIDS?

KALETRA does not cure HIV infection or AIDS. The long-term effects of KALETRA are not known at this time. People taking KALETRA may still get opportunistic infections or other conditions that happen with HIV infection. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections.

Does KALETRA reduce the risk of passing HIV to others?

KALETRA does not reduce the risk of passing HIV to others through sexual contact or blood contamination. Continue to practice safe sex and do not use or share dirty needles.

How should I take KALETRA?

- You should stay under a doctor's care when taking KALETRA. Do not change your treatment or stop treatment without first talking with your doctor.
- You must take KALETRA every day exactly as your doctor prescribed it. The dose of KALETRA may be different for you than for other patients. Follow the directions from your doctor, exactly as written on the label.
- Dosing in adults (including children 12 years of age and older): The usual dose for adults is 3 capsules (400/100 mg) or 5.0 mL of the oral solution twice a day (morning and night), in combination with other anti-HIV medicines.
- Dosing in children from 6 months to 12 years of age: Children from 6 months to 12 years of age can also take KALETRA. The child's doctor will decide the right dose based on the child's weight.
- Take KALETRA with food to help it work better.
- Do not change your dose or stop taking KALETRA without first talking with your doctor.
- When your KALETRA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to KALETRA and become harder to treat.
- Be sure to set up a schedule and follow it carefully.
- Only take medicine that has been prescribed specifically for you. Do not give KALETRA to others or take medicine prescribed for someone else.

What should I do if I miss a dose of KALETRA?

It is important that you do not miss any doses. If you miss a dose of KALETRA, take it as soon as possible and then take your next scheduled dose at its regular time. If it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose.

What happens if I take too much KALETRA?

If you suspect that you took more than the prescribed dose of this medicine, contact your local poison control center or emergency room immediately.

As with all prescription medicines, KALETRA should be kept out of the reach of young children. KALETRA liquid contains a large amount of alcohol. If a toddler or young child accidentally drinks more than the recommended dose of KALETRA, it could make him/her sick from too much alcohol. Contact your local poison control center or emergency room immediately if this happens.

Who should not take KALETRA?

Together with your doctor, you need to decide whether KALETRA is right for you.

- Do not take KALETRA if you are taking certain medicines. These could cause serious side effects that could cause death. Before you take KALETRA, you must tell your doctor about all the medicines you are taking or are planning to take. These include other prescription and non-prescription medicines and herbal supplements.

For more information about medicines you should not take with KALETRA, please read the section titled "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

- Do not take KALETRA if you have an allergy to KALETRA or any of its ingredients, including ritonavir or lopinavir.

Can I take KALETRA with other medications?

KALETRA may interact with other medicines, including those you take without a prescription. You must tell your doctor about all the medicines you are taking or planning to take before you take KALETRA.

MEDICINES YOU SHOULD NOT TAKE WITH KALETRA.

- Do not take the following medicines with KALETRA because they can cause serious problems or death if taken with KALETRA:
Dihydroergotamine, ergonovine, ergotamine and methylergonovine such as Cafegot®, Migranal®, D.H.E. 45®, Ergotrate Maleate, Methergine, and others
Halcion® (triazolam)
Hismanal® (astemizole)
Orap® (pimozide)
Propulsid® (cisapride)
Rhythmol® (propafenone)
Seldane® (terfenadine)
Tambocor® (flecainide)
Versed® (midazolam)
- Do not take KALETRA with rifampin, also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®. Rifampin may lower the amount of KALETRA in your blood and make it less effective.
- Do not take KALETRA with St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort. Talk with your doctor if you are taking or planning to

take St. John's wort. Taking St. John's wort may decrease KALETRA levels and lead to increased viral load and possible resistance to KALETRA or cross-resistance to other anti-HIV medicines.

- Do not take KALETRA with the cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible serious reactions. There is also an increased risk of drug interactions between KALETRA and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take any of these cholesterol-reducing medicines with KALETRA.

Medicines that require dosage adjustments:

It is possible that your doctor may need to increase or decrease the dose of other medicines when you are also taking KALETRA. Remember to tell your doctor all medicines you are taking or plan to take.

Before you take Viagra® (sildenafil) with KALETRA, talk to your doctor about problems these two medicines can cause when taken together. You may get increased side effects of VIAGRA, such as low blood pressure, vision changes, and penis erection lasting more than 4 hours. If an erection lasts longer than 4 hours, get medical help right away to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

- If you are taking oral contraceptives ("the pill") to prevent pregnancy, you should use an additional or different type of contraception since KALETRA may reduce the effectiveness of oral contraceptives.
- Efavirenz (Sustiva™) or nevirapine (Viramune®) may lower the amount of KALETRA in your blood. Your doctor may increase your dose of KALETRA if you are also taking efavirenz or nevirapine.
- If you are taking Mycobutin® (rifabutin), your doctor will lower the dose of Mycobutin.
- A change in therapy should be considered if you are taking KALETRA with:
Phenobarbital
Phenytoin (Dilantin® and others)
Carbamazepine (Tegretol® and others)
These medicines may lower the amount of KALETRA in your blood and make it less effective.
- **Other Special Considerations:**
KALETRA oral solution contains alcohol. Talk with your doctor if you are taking or planning to take metronidazole or disulfiram. Severe nausea and vomiting can occur.
- **If you are taking both didanosine (Videx®) and KALETRA:**
Didanosine (Videx®) should be taken one hour before or two hours after KALETRA.

What are the possible side effects of KALETRA?

- This list of side effects is not complete. If you have questions about side effects, ask your doctor, nurse, or pharmacist. You should report any new or continuing symptoms to your doctor right away. Your doctor may be able to help you manage these side effects.
- The most commonly reported side effects of moderate severity that are thought to be drug related are: abnormal stools (bowel movements), diarrhea, feeling weak/tired, headache, and nausea. Children taking KALETRA may sometimes get a skin rash.
- Blood tests in patients taking KALETRA may show possible liver problems. People with liver disease such as Hepatitis B and Hepatitis C who take KALETRA may have worsening liver disease. Liver problems including death have occurred in patients taking KALETRA. In studies, it is unclear if KALETRA caused these liver problems because some patients had other illnesses or were taking other medicines.
- Some patients taking KALETRA can develop serious problems with their pancreas (pancreatitis), which may cause death. You have a higher chance of having pancreatitis if you have had it before. Tell your doctor if you have nausea, vomiting, or abdominal pain. These may be signs of pancreatitis.
- Some patients have large increases in triglycerides and cholesterol. The long-term chance of getting complications such as heart attacks or stroke due to increases in triglycerides and cholesterol caused by protease inhibitors is not known at this time.
- Diabetes and high blood sugar (hyperglycemia) occur in patients taking protease inhibitors such as KALETRA. Some patients had diabetes before starting protease inhibitors, others did not. Some patients need changes in their diabetes medicine. Others needed new diabetes medicine.
- Changes in body fat happen in some patients getting anti-HIV medicines. These changes may include increased fat in the upper back and neck ("buffalo hump"), breast and abdomen (stomach area). Loss of fat from the face, legs, and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.
- Some patients with hemophilia have increased bleeding with protease inhibitors.
- There have been other side effects in patients taking KALETRA. However, these side effects may have been due to other medicines that patients were taking or to the illness itself. Some of these side effects can be serious.

What should I tell my doctor before taking KALETRA?

- **If you are pregnant or planning to become pregnant:** The effects of KALETRA on pregnant women or their unborn babies are not known.
- **If you are breast-feeding:** Do not breast-feed if you are taking KALETRA. You should not breast-feed if you have HIV. If you are a woman who has or will have a baby, talk with your doctor about the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that HIV can be transmitted through breast-feeding.
- **If you have liver problems:** If you have liver problems or are infected with Hepatitis B or Hepatitis C, you should tell your doctor before taking KALETRA.
- **If you have diabetes:** Some people taking protease inhibitors develop new or more serious diabetes or high blood sugar. Tell your doctor if you have diabetes or an increase in thirst or frequent urination.
- **If you have hemophilia:** Patients taking KALETRA may have increased bleeding.

How do I store KALETRA?

- Keep KALETRA and all other medicines out of the reach of children.
- Refrigerated KALETRA capsules and oral solution remain stable until the expiration date printed on the label. If stored at room temperature up to 77°F (25°C), KALETRA capsules and oral solution should be used within 2 months.
- Avoid exposure to excessive heat.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

General advice about prescription medicines:

Talk to your doctor or other health care provider if you have any questions about this medicine or your condition. Medicines are sometimes prescribed for purposes other than those listed in a Patient Information Leaflet. If you have any concerns about this medicine, ask your doctor. Your doctor or pharmacist can give you information about this medicine that was written for health care professionals. Do not use this medicine for a condition for which it was not prescribed. Do not share this medicine with other people.

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Escape to Guerneville

Russian River season kicks off this weekend

by Dan Perdios

The Russian River season gets off to a rollicking start with Women's weekend starting this Friday, May 4. Besides the high holidays there's also Lazy Bear weekend July 18-23, Sundance weekend August 10-13, and a second Women's weekend September 14-17. The area boasts a number of places offering an eclectic array of tastes.

Coming from Santa Rosa along River Road the first stop is at **River Village Resort and Spa** (800-529-3376, info@rivervillageresort.com). Owners Gary and Donna Klauenburch have created a relaxing setting where the outside is reflected inside the 20 rooms. Bed frames are solid wood, some handmade by Gary himself. The rooms have artistic touches and are comfortable. There is a wet bar in every room and organic coffee is served. Guests and the public are welcome to enjoy the services of the spa. Begin with a foot soak, a heated neck rub, and a facial. Move on to a full body wet salt massage or a personal aroma steam. Reservations for the spa are recommended at least a day in advance. Drop-ins are allowed. Locals get a 10 percent discount. Gift certificates are available. Go on, pamper yourself.

Next stop is **The Willows** (800-953-2828, www.willowsrusianriver.com). Rick Reese has been the owner for 13 years and

he expects this year to be a good season. The Willows has 12 rooms and the guests share the kitchen and facilities. A living room area, with a grand piano, opens out onto a large deck and hot tub. Below is a large grassy area leading down to a private beach on the river. The grounds can comfortably accommodate 140 campers. Do you know how to say relax?

Turning right onto Armstrong Woods Road, **Highland's Resort** (707-869-0333) sits nestled up on the hill. Owners, Ken and Lynette McLean run this straight-owned gay resort that is straight-friendly. There are 15 cabins, each with gas or wood-burning fireplaces and kitchenettes. On the grounds there's room for 20 tent sites. The Highland's is the only resort on the river where the hot tub and pool are clothing optional. The pool is heated beginning May 1. There are three cabins set aside that are dog-friendly.

Farther along Armstrong Woods Road is the new kid on the block, **Retreat Resort & Spa** (866-73-RETREAT, www.retreatresort.com), formerly called Paradise Cove. Owners Gus Bean, Louis Fabrizio, and Scott Rogowski have spent at least half a million dollars in renovations. The Retreat plans to be open in mid-May. The decor is modern 1960s deco. Each unit has a fireplace and a private deck. The spa will offer facials, massage, body treatment, mud baths, and sea salt scrubs. Guests can request in-room, pool side or

in-spa service. Wine tasting from local vineyards will be offered each night by the pool or in the meadow. There will be a grand opening celebration in June. Bean said, "I absolutely love the area and always have. Our timing is great on this; so many people I know enjoy coming up here and are looking for a little more luxurious place with some of the extras that we're featuring like our robes, telephones, TV and VCRs. This is our little baby. L.A. has Palm Springs. New York has Fire Island. San Francisco has the Russian River."

Next stop is the **Russian River Resort** (800-4-1-RESORT, www.russianriverresort.com), known as the Triple R. Owner Ray Allen said, "The season has already started and will be spectacular." The Triple R presents a comedy night every Saturday. There's karaoke on Thursday and Friday nights. The restaurant is run by the Pasta Boys and serves breakfast, lunch, and dinner. The patio bar is up and serving. The piano bar is often crowded. The pool is heated. And last but not least is the infamous clothing optional hot tub. Go on, take a chance! Triple R offers mid-week specials throughout the spring.

Heading west on River Road is **Fern Grove Cottages** (707-869-8105, innkeepers@ferngrove.com), owned by Simon and Anne Lowings. This resort is straight-owned with a large gay following. There are 21 rooms, ranging from



Fife's Resort was crowded during a Women's weekend event.

studios to two bedroom cabins with self-contained kitchens. Five of the rooms have large Jacuzzi tubs. All the rooms at Fern Grove are dog-friendly. Manager Marilyn Frick said, "The gay boys have their babies and they don't want to leave them home." All guests enjoy a continental breakfast. There is a pool and an outdoor hot tub.

Across the street is where it all began - **Fife's Resort** (800-734-3372, info@fifes.com). Fife's is owned by David Cole and his longtime partner of 30 years, David Shafer. The resort is for sale but thus far there have been no serious takers. "We're fully committed to operating this season," Cole said. The rates remain the same. Fife's is set on 15 acres of trees, meadows, and gardens. It has a fine restaurant serving breakfast, lunch, and dinner. By Women's weekend it will be fully functioning and have events planned each day. Fife's has its own gym, a private beach and rents canoes. At night there is a bunkhouse for dancing. The resort has 55 cabins and up to 100 camp sites. If you've never been there for the Fourth of July, it's worth the stroll.

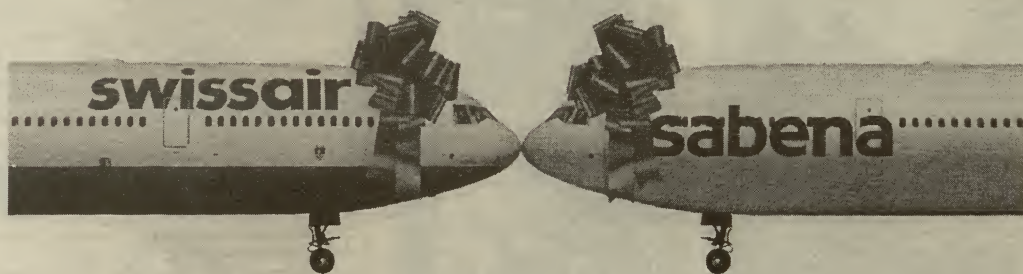
On the other side of the river is

Applewood (800-555-8509, www.applewoodinn.com), owned by Jim Caron and Darryl Notter for 16 years. There are 19 rooms. Ten suites offer whirlpool baths for two or showers, decks or private front porches, and fireplaces. There's a swimming pool and hot tub. The feel is Italian Mediterranean. The restaurant, one of the best in the county, is located in a building built to resemble an Italian-style barn. The food is French California cuisine. Guests are served a full breakfast. Dinner is open to the public. Advance reservations are required.

That concludes this rundown of gay and gay-friendly resorts in Guerneville. Monte Rio has several gay-friendly resorts, too. They are **Rio Villa Beach Resort**, the **Village Inn & Lodge** (gay-owned), and **Huckleberry Springs**. Come on up. ▼

For more information, call the Russian River Chamber of Commerce at (707) 869-9000 or check out www.russianriver.com. In Monte Rio, call the Monte Rio Chamber of Commerce at (707) 865-1533.

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These studies will last up to two years. After one year, there is an option for Structured Treatment Interruptions. Patients are monitored closely, including periods of weekly visits.

Participants are Reimbursed \$20 at each regular study visit, with a maximum reimbursement of \$720 - \$1320. There are other restrictions, please call for more information. Contact Michele Downing, RN, at 514-0550, ext. 354 email : mdowning@php.ucsf.edu Adult AIDS Clinical Trials Unit at UCSF

Marijuana march and rally Saturday

by Liz Highleyman

This Saturday, May 5, San Franciscans will celebrate "Cannabis Freedom Day" with a downtown parade and rally. San Francisco is one of over 100 cities worldwide that will hold some type of pro-marijuana event on Saturday, an effort dubbed "2001: The Space Odyssey." This year's march and rally follow a recently begun tradition of early-May pot celebrations, including the first "Million Marijuana March" in 1999. Various cities focus on differ-

ent issues, with most supporting medicinal cannabis, marijuana law reform, and the legalization of industrial hemp.

Locally, Saturday's events will begin with a rally beginning at "high noon" at United Nations Plaza in Civic Center. Among the scheduled speakers are Berkeley City Council member Kriss Worthington; Jeff Jones, director of the Oakland Cannabis Buyers' Cooperative, which was the subject of a recent Supreme Court hearing regarding medical marijuana; and Dale Gieringer of the California chapter of the National Organiza-

tion for the Reform of Marijuana Laws.

A "Pot Pride Parade" will begin at 4:20 p.m., a time traditionally associated with marijuana consumption. Music and dancing will continue on the plaza until 6. The event will also feature information booths, exhibits, and local crafts.

For more information about the worldwide 2001: The Space Odyssey effort, visit the Web site at www.2001thespaceodyssey.com. For information about the San Francisco march and rally, see www.drugpeace.org/mmm/ or call (510) 444-3207. ▼

Castro toilet

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Warner said addicts often leave the toilets littered with discarded needles and other trash, making it difficult for people who need to use it.

San Francisco Police Captain Ron Roth, who heads the Mission District station, told the B.A.R. that police get a lot of complaints about the toilet at Market and Castro and about the drug activity it draws. He said little can be done about it because unlike alleys or doorways, the toilets provide perfect cover for drug use.

Roth said the toilets could also be putting addicts in danger. During his off-hours, he once observed addicts trying to break into

a locked toilet to save a fellow addict who had apparently overdosed. Roth said the fire department had to be called to get the man out. Unlike Ramaley, whose friends deserted him, that man was reached before it was too late.

The problem of addicts using the pay toilets as shooting galleries got national attention three years ago with the documentary *Black Tar Heroin: The Dark End of the Street*, which was shown on HBO. The filmmakers followed addicts into the toilets as they shot up and described how well-suited the toilets were for drugs.

The toilets are owned by the French-based J.C. Decaux company, which is under contract by the city to maintain them. In return, the company was allowed to install its advertising kiosks throughout the city. Under a for-

mula worked out with city officials, J.C. Decaux must also share a small portion of its advertising revenue with the city. That amounted to a \$82,000 last year plus a \$25,000 administration fee, according to Szeto.

J.C. Decaux representatives did not return the B.A.R.'s call seeking comment.

Warner said she will do whatever she can to curtail drug use in the toilet. She plans to ask the Department of Public Works to install a warning sign advising people that it's against the law for more than one person to occupy the toilet. She said she and other police officers will continue to stop any groups they observe going in. She said officers will also listen for conversations inside for "probable cause" in determining that the law is being broken. ▼



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Bush at 100 days

by Bob Roehr

How do gays and lesbians evaluate President George W. Bush's first 100 days in office? "There haven't been steps backward and there aren't great strides forward either. We will have to wait and see what happens beyond the first 100 days and the first year," said Winnie Stachelberg, political director of the Human Rights Campaign.

She noted that Clinton's executive orders protecting gays in the federal workplace remain in effect and are being implemented. "The hate crimes bill was reintroduced and there was not support for that, though there was no rejection of it either." And she is mildly optimistic that there may be support for modified employment non-discrimination legislation, likely to be introduced later this month, because "it is in keeping with the philosophy of this administration."

"If I can forget about how much I disagree with his policies, I think he is pretty competent," said Ken Sherrill, a professor of political science at the City University of New York, who focuses on gay issues. "He has touched most of the predictable bases in the Republican Party, he is as conservative as one expected. I don't see any surprises."

Rich Tafel, executive director of Log Cabin Republicans had a more effusive take on things. "I'm very pleased, especially on gay issues. All of the predictions of gloom and doom haven't come true and I think that we have had an historic appointment with Scott Evertz, and more to come."

Tafel started with the non-appointment of former Indiana Senator Dan Coats. The homophobic Hoosier did not become secretary of defense, reportedly in part because of a preoccupation with social issues, like gays in the military, that he expressed during his interview with Bush.

The nomination of John Ashcroft to be attorney general caused Tafel to pause. But he pointed to statements that Ashcroft made in writing and at his confirmation hearing, that he would not discriminate on the basis of sexual orientation in employment or enforcement of the law, as a significant change. Log Cabin subsequently met with Ashcroft "to begin a dialogue with him on broader issues."

"Appointing Scott Evertz to head up the AIDS office is a home run," said Tafel.

Charles Francis told a Republican Unity Coalition reception on April 26 that the Evertz appointment demonstrated Bush's inclusiveness. He said that the ability to do the job was the basis



Professor Ken Sherrill

for selection and that sexual orientation simply is not a factor in employment and participation in the Bush administration. Francis is a friend of the president who organized the meeting in April 2000 between then-candidate Bush and a group of gay Republicans who became known as the Austin 12.

Stachelberg called Evertz's appointment "a positive step and we hope to see more, not only gay and lesbian appointments, but other people in positions that have a clear effect on gay lives, so that we can start to get this work done."

The concept of examining an administration after 100 days first arose when Franklin D. Roosevelt took office in 1933. "The country was mired deep in the Depression," said Sherrill, so it was a metaphor for turning things around. "Spirit mattered as much as results."

Over the last several decades, political reforms such as financial disclosures and divestitures and heightened background investigations both by the FBI and the Senate have stretched the time required to get each successive administration's political appointees in place. While Roosevelt had virtually his entire team at their desks by the end of 100 days, Bush has announced just a quarter of those appointees. For example, while several names have been announced, Ashcroft is the only appointee that has been confirmed at the Department of Justice.

Stachelberg said that the unfilled positions "continue to hamper everyone's agenda." Often there simply is no one to meet with to discuss policy issues.

That led Terje Anderson, executive director of the National Association of People With AIDS, to give the Bush administration "an incomplete, not a letter grade." He said, AIDS policy is "about what we expected. I wish it were better, but I'm glad it's not worse. I don't think that anyone is writ-

ing them off and saying that we can't work with these folks."

Anderson is concerned that the administration "tinkered with the budget elsewhere, but not with AIDS," while the demand for services continues to rise. He acknowledged, "Congress is telling us that the money will be increased and off the record the White House is saying that they understand that and those increases will not be veto bait."

This is essentially the same strategy that the Clinton administration took: recognizing that AIDS advocates have been successful in garnering congressional support for the added resources, the White House directed its efforts elsewhere. Anderson said, "Near the end, the Clinton people were pretty explicit about that."

Tafel agreed with that analysis and criticism. He thinks that "concerns around the budget on AIDS can be worked out."

Sherrill said that Evertz's appointment and news that Stephen E. Herbits has been working as a consultant with Secretary of Defense Donald Rumsfeld in screening candidates for senior level positions in the Pentagon, "are unavoidable given the changes in the American political climate over the last decade. There always were gay people in government, they just were closeted. They aren't any more."

Evertz's and Herbits's participation in the administration prompted a flurry of criticism from some far-right social conservatives. But much of the right seems to have realized and accepted Sherrill's critique. The larger, more established social conservative figures, such as Pat Robertson and the Christian Coalition, Jerry Falwell, and even the cottage industry of homophobia surrounding Florida's Coral Ridge Ministry have been quiet on this issue. That includes their allies in the Congress.

"It's like Sherlock Holmes's dog that didn't bark," said Tafel. He added the example of a few fringe groups that tried to raise gay issues to block Massachusetts Governor Paul Cellucci's nomination as ambassador to Canada. But the right as a whole "really didn't create a campaign to block it."

Tafel credits that to "being part of the team. And the Bush people have clearly told them, you don't criticize members of our team." It appears that gays and lesbians are now part of the team of a conservative Republican administration. And in that sense, history may note the Bush administration's first 100 days as a landmark in the normalization of gays and lesbians in American society. ▼

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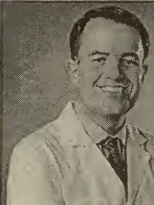
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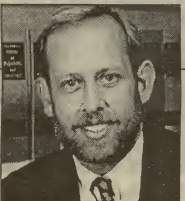


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Former B.A.R. music critic dies in accident

by David Lamble

Martin David Liebman, a former rock music critic who wrote during the height of the punk era for the *Bay Area Reporter* and several other gay newspapers under the byline D. Lawless, died Friday, April 20 in the intensive care unit at San Francisco General Hospital. Known as Marty to a huge collection of friends connected to the Billy Club, a Northern California social network for gay men, Mr. Liebman was hit by a sports utility vehicle near the intersection of Market and Kearny streets on Monday, April 9.

Mr. Liebman's death comes in the wake of an intensive campaign by San Francisco authorities to reduce the city's epidemic of pedestrian traffic fatalities. Mr. Liebman, 58, a professional court reporter for nearly two decades, was going to work when he was struck by the vehicle driven by a 22-year-old resident of Lafayette, California. The driver was not charged.

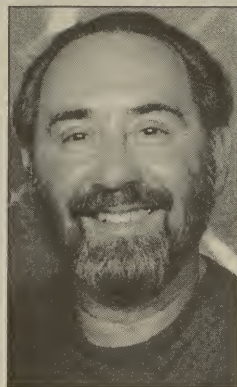
Mr. Liebman was part of a generation of gay men who, in the late 1960s, acquired a taste for freedom in the city's North Beach neighborhood, a generation described by *Harper's* magazine as "young hedonists who don't really care whether something is good or evil, as long as it is enjoyable."

Mr. Liebman came to San Francisco, in fact, to embrace a way of life that many of its city fathers found quite disturbing — to him San Francisco was in the words of an *Examiner* headline, "Mecca for a generation in revolt."

Mr. Liebman's life was shaped by enormous appetites — for sex (haired butts), music (bebop or punk), movies (*Mean Streets*, *Rebel Without A Cause*, *The Rain People*), food (the hotter the better) but mostly he loved people.

He was born in the Bronx (his birth certificate contains the barely legible signature of Fiorello La Guardia) when the Concourse was Main Street for Jewish life in America.

Mr. Liebman's cousin, Carl Margolis, remembers the Liebman household as kind of a real life version of *I Love Lucy*. Margolis suspects that Mr. Liebman's love of music was partly a way of drowning out the sounds of his parents' fighting, adding that Marty and his kid sister, Diane, would retreat to the small house near the swimming pool, "where they would be twisting the night away ... there



Martin David Liebman

was a teenage pool party going on essentially all the time. In between that Marty would be organizing various Do-wop groups ... he'd always have two or three friends with their greased hair, their 'DA' haircuts, back when boys actually had hair styles." Margolis says Marty gave him his first five-string guitar at age 11. By 15 Margolis was playing professionally, the lead guitarist for the road bands of Charly Rich, Mitch Ryder and The Detroit Wheels, and Wilson Pickett, a career that would stretch into the early 1980s. Margolis added that Mr. Liebman's eclectic taste meant that he was generally the first guy on the block to discover the delights of John Coltrane, Patsy Cline, or The Merced Blue Notes, a group that would significantly influence the young Jimi Hendrix.

Mr. Liebman had a love-hate relationship with his hardworking if politically dogmatic father. In later years he would describe his love for the James Dean films *East of Eden* and *Rebel Without A Cause* as an articulation of his fledgling anti-authoritarianism; the rebellion against his Stalinist father would later give birth to fury at such political fathers as Los Angeles Police Chief Parker, Governor Ronald Reagan and virtually every San Francisco mayor from Dianne Feinstein to Willie Brown. Mr. Liebman's rebellion was fueled also by a bathroom sex bust in the 1960s. His number one hero would always be bad boy comic Lenny Bruce, who like Mr. Liebman enjoyed pushing people's buttons. Mr. Liebman and Margolis grew up in the shadow of show business; their Uncle Fred being an early staff director for ABC

Television, the boys got to ogle on the sets of such 1950s TV staples as *Perry Mason*. Mr. Liebman would later go cold turkey on TV, the industry's lifeblood of hype being the most hated word in his vocabulary.

Declared 4-F by the draft board, Mr. Liebman would take a 13-year hiatus from the world of work by getting doctors to declare him crazy enough for SSI. Mr. Liebman spent the time covering the still burgeoning San Francisco music scene. His beats were the Alcazar Theatre, the Mabuhay Gardens, and the Old Waldorf. The artists: Frank Zappa, "[his] compositions were gagged up with rude childish unmentionables about his viral, sexual, and fecal fetishes;" Devo, "America, what's it all about? As Devo see it, it's about the blonde ideal, babies and beer busts in the basement, a fortune in computers, a plate of human waste, teenage boys who play guitar and look like dog dishes, self-mutilation with a smile;" and The Jim Carroll Band, "Carroll's debut is sharp [and painful] as a spike right through your eye. Driven by slashing, Stones-like instrumental drive, Carroll's pitbull prose erupts full-blooded from beneath the concrete turf of hustlers and junkies and assorted demotors who rise to wrest control of the nightworld from the 'normal' daylight parasites."

Mr. Liebman's love for artist rebels extended to other social outcasts. Marty was known to "adopt" homeless guys from time to time, going so far as to extend one stray cat temporary shower privileges.

By the late 1970s, bored by waves of corporate rock and clonish men, Mr. Liebman dropped back into the world of free-lance court reporting.

He gleefully took to the male nudist party network (he could be very moody and quite the pushy top) as well as the Ocean Beach cruising paths from Lands End to the Windmills. His increasing promiscuity had an unexpected dividend: a boyfriend. Marty's eight and one-half year relationship with Maurice McDonald was a central joy of his later years. Sexually compatible, Mr. Liebman and McDonald traded political insults right down to the day before the accident.

A memorial for Marty Liebman will be held next Saturday, May 12, at 2 p.m., at 2270 Market Street. For more information, call 415-861-2996. ▼

HIV ads

◀ page 1

cused on the issue and pushed it and with this victory, life feels really great."

Along with many others, including specialist Dr. Jeff Klausner from the Department of Public Health, Getty made an impassioned presentation at the hearing, charging that the pharmaceutical firms were "selling the disease with drugs."

In actuality, he said, when taking powerful drugs for HIV/AIDS, "you get to the point where you're not out climbing mountains, you're not out sailing."

Some ads, Getty said, "are telling children, I'm positive, but

with the drugs I'm going to feel more like myself again.' The pharmaceutical firms are selling the disease with drugs."

Other key testimony at the hearing came from members of the Stop AIDS Project. Communications director James Nguyen told the *Bay Area Reporter*: "It would have been nice for the industry to self-regulate, but the FDA's recent decision does set a tone for a serious look at the HIV epidemic on a national level. This effort by Stop AIDS volunteers and many other AIDS activists underscores how communities can come together and enact change."

Stop AIDS Project board members read a letter to the supervisors at last month's hearing

saying in part, "We also hear from men, both HIV-positive and -negative, who put it much simpler with statements such as 'Climbing mountains, my ass! Where's the Porta-Potty?'"

The letter from the FDA noted that, "Although today's treatment regimens have transformed HIV infection to a chronic disease in many patients, HIV infection is still associated with significant illness and death."

Survive AIDS' campaign included conference calls with FDA officials and visuals aimed at government workers and the media.

"We had to get these ads and blow them up and display them in the halls of government in order to get our message across," said group member Michael Lauro. ▼

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Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

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Barry L. Savage

April 15, 1946 — April 8, 2001



Barry L. Savage, of San Francisco and Palm Springs, passed away quietly at his home in San Francisco after a long and courageous fight against AIDS.

Barry was born in Worcester, Massachusetts, the son of Ruth and Louis Savage. He is survived by his father Louis, brothers Eddie, Richard; sister

Sandy; many nephews, nieces; and his faithful dogs, Zola and Butch. His partner of 23 years, Tom Sinclair, died in 1999.

He graduated from Massachusetts College of Pharmacy in 1970 and earned a Masters Degree in Counseling from Goddard college, Vermont. A registered Pharmacist for 30 years, Barry was a shop steward and member of the collective bargaining committee for the Thrifty PayLess Pharmacy Union, San Francisco.

During the 1980s Barry, along with his partner Tom Sinclair, owned and operated Specialty Catering in Paris, France.

He was a former member of the San Francisco HIV Health Services Planning council, and was an AIDS activist since the 1980s.

Barry, affectionately known as "Bear," was incredibly warm and generous, always willing to offer support when needed. His beautiful smile and warm glow will be deeply missed by all he knew. It will, however, live on in the hearts of his many friends and family and he will continue to be a tremendous inspiration.

A memorial service for Barry will be held at Sinai Memorial Chapel, 1501 Divisadero (at Geary) on Sunday, May 6 at 3 p.m.

Donations can be made to Immune Enhancement Project, 3450 16th St., San Francisco, CA 94114, or PAWS, 3248 16th St., San Francisco, CA 94114.

Transgender

◀ page 1

to see it delayed when two board members were absent and Hall announced his opposition, was elated, as were many transgender supporters who attended the meeting.

"It is landmark legislation," Leno said.

The sex change benefits include hormone treatment, psychotherapy, and surgical procedures and require a medical diagnosis for a condition known as gender dysphoria. There are an estimated 13 transgender city employees, out of a workforce of 27,000. To be eligible for the benefits, there is a one-year waiting period and the benefits are capped at \$50,000 per employee.

Other new benefits included in the package adopted by the board cover acupuncture, hearing aids, infertility treatment, and Viagra for erectile dysfunction.

During the lengthy debate, Hall not only expressed his now-familiar opinions that transgender health concerns were elective, but urged his colleagues to oppose the legislation.

"Vote on the issue," he said, "not for what is politically correct."

Hall also attempted to teach those in attendance about transgender terminology.

"Let me make a distinction ... between transgenders, who have transformed themselves, and transsexuals, who have not," he said.

"You've got it backwards!" came the cackles from the audience.

A speech from Supervisor Jake

McGoldrick was visibly moving for many in attendance; McGoldrick pointed out that throughout history, the same prejudices have been used to attack the credibility of oppressed groups, and he said that opposition from constituents should not be the guiding force behind the vote.

"I will support this because it is the right thing to do morally," said McGoldrick. "There is very little personal difficulty for me, there's just political difficulty. But popular opinion is not always right."

Leno, who at first took a more forgiving approach, was finally pushed to the edge by comments from Hall that transgender health benefits were the equivalent of special rights that would discriminate against other groups of people.

"Supervisor Hall, I must confront you," Leno said to a roomful of applause. "Please describe to me how it isn't discrimination that if your wife needed a hysterectomy the city would cover it, but the same needs for transgenders are not covered."

Leno quoted from Hall's op-ed piece in Sunday's *San Francisco Chronicle* that said the city health plan's purpose is to "provide emergency, preventative, and continuing care," and then pointed out that there has not been a peep of opposition about other benefit enhancements like Viagra and infertility treatments.

"Pinpointing this one benefit," said Leno, "comes from a level of discomfort."

Other supervisors who spoke in support of the benefits high-

lighted the hypocrisies of the arguments against it; Hall's insistence that surgery and hormones were special rights was met by Supervisor Matt Gonzalez pointing out that the city spends over \$12 a month per employee for the treatment of chemical dependency, a benefit he supports but that not everyone uses. Transgender benefits will cost city employees \$1.70 a month.

"A health benefits package ... by its definition is discriminatory," said Gonzalez. "But to set up the argument that one group's benefits come at the expense of another group's need is not fair."

At the meeting's beginning, it was unclear whether there would be enough votes to pass the transgender benefits package. Although changes to the city charter now require just six votes to pass legislation, the board forgot to amend the health code to read the same way, thus nine votes were required. Nobody was sure how Supervisor Gavin Newsom would vote, and missing in action was Sandoval, who had to be found and brought to chambers to make the vote. But as both Sandoval and Newsom cast their "aye"s, the crowd erupted into cheers. History was made.

Levi Stolove, 23, a member of the Transgender Civil Rights Implementation Task Force, used his lunch break to attend the meeting.

"To those who question the necessity of these surgeries," Stolove told the *Bay Area Reporter*, "I would point out that there are a number of people who have been killed or committed suicide because they have been denied access to transgender care." ▼

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Bidness

by Jim Provenzano

Recently, a quintet of publications fell into my lap. Unlike babies, who scream, "Feed me!" the publications cried, "Fund me! Fund me!" all asking for your gay, lesbian, bi and trans athletic dollars and participation come 2006, when Gay Games VII is slated.

With current economic losses, good registration numbers (over 2,000 so far), Web sponsor weaseling, and a few other Gay Games brouhahas brewing down under, let's do what so many others do, and focus on the way, far-off future.

This an attempt to provide a light overview of each of the Gay Games 2006 proposals, and see how they will affect the sports events. Without having done in-depth interviews with promoters, all full of visionary fictions and multi-colored packets to send, I thought it best to share their initial ingredient labels.

Yes, there are two from Los Angeles, although they may be forced to kiss, make up, and merge. It's such the trend these days.

Some questions I had in pondering each of the five proposals: How do they convey their access to the GLBT sports community, which may in turn affect the visibility of GLBT athletes to the world? Are the common themes and goals of inclusivity understood and mentioned adequately in all proposals? Access and convenience are concerns. Although major facilities are mentioned, in many cases, confirmation of access has not been secured. What is the experience of board members in producing large-scale gay, and sports events? What can each city offer that others can't? What are the problems with each city? Which location will most invite the widest potential global attendance?

Some of your questions might include: Are the gay people there cute? Will I get laid? Is Jeffrey Sanker doing a circuit party? Other vital homophile publications cluttering up the racks can provide that required 411.

Pretend you're on the board. Think of yourself as an event shopper. Perhaps you'd like to see the event in a city of your choice. Maybe you have access to a sponsor. Contact the groups and get a proposal yourself, if you're really interested in participating in the process.

Gay Games VII Los Angeles

Theme: "Sing the Body Electric."

Dates: June 24 - July 4. Potential clash or great combination for Gay Pride and Independence Day.

Budget: \$43 million. Express intent of asking for no government support (and no accountability).

West Hollywood, Pacific Design Center as central village.

Unusual or added sports events: Gymnastics, surfing exhibition, sport climbing, rugby.

Facilities: stadiums and arenas created for 1984 Olympics, Staples Center, mostly UCLA and USC facilities.

Board members each pledge to raise \$1.5 million. With two L.A. proposals, it seems the rift between organizers shows a potential problem within this community. Yet, they claim close ties to APLA, the L.A. Gay and Lesbian Center, Democratic National

Convention organizers, and Log Cabinets.

Board members: Allen Carrier; Michael Darling and Kelly Green, who are high-profile PR execs who've raised over \$21 million for AIDS Project LA; Jeff Haber and Richard DuPaix, who are lawyers and former GG participants, DuPaix is a former U.S. national ice skater; April Franks, who works with the L.A. Sparks, a professional women's basketball team; and Ken Mosesian, who is a former AIDS Ride executive. Most other board members are ad execs and community business people, including Greg Nimer of 10% Productions and Joel Wachs, former mayoral candidate.

Honorary board members include: Martina Navratilova, Greg Louganis, Herb Ritts, and that picture of athleticism, Bruce Vilanch.

Potential sponsors/media: United Airlines, Anheuser-Busch, DDB, 10% Productions.

There's a great deal of reliance on Hollywood as having gay cachet, and a bit too much name-dropping of celebrities with no sports-related interest, some of whom easily and persistently upstage the media visibility of actual everyday GLBT athletes.

Marketing: Little mention is made of traditional gay print media. One vainglorious proposal is a "making of" film, which will showcase the filmmaking efforts of some lucky crew. Further proposed tie-ins to the TV show *Will & Grace* betray a comedic and potentially ridiculous portrayal of gay athletes.

GLBT athlete visibility: With almost no images of GLBT athletes, and a reliance on minimal stock footage, this proposal shows little effort toward athlete visibility. While the L.A. GLBT community has many successful sports groups, little mention is made of them.

Geography/Transportation:

One word: Los Angeles. Despite stereotypes. It is a driveable city, however, rental cars and vans are an added team expense in time, money, and lost turnoffs. The claimed 10 mile radius around UCLA should provide some convenience, but the proposed contracted shuttle system between could be problematic.

Oddity: No schedule of athletic events was provided.

Web site: www.labid2006.com (not accessible as of April 20).

Los Angeles Gay Games VII

Theme: "Reaching New Horizons."

Dates: August 5-13. With a potential tie-in to Latino Pride, this could be a great bridge between communities.

Budget: \$26 million. Large reliance on government funds, and with our government preferring arsenic and daddy's greatest hits bomb re-runs, don't bet on it. Call the Geffens at a mil a pop, please.

West Hollywood, Pacific Design Center as central village.

Unusual or added sports events: Rugby, rowing

Board members: With two LA proposals, it seems the rift between organizers shows a potential organizing problem within this community. This board is almost exclusively limited to tennis players and accomplished administrators, and includes Karl Lott, president of L.A. Tennis Assoc.,

lawyer; Christine Neilson, (treasurer, L.A. Tennis Assoc.); Jim Kloes, sports director, also of LATA; Silvia Orvietani Busch, culture director; Charles King, a Gay Games board member in 1992; and longtime activists Morris Knight and Morri Spang for advocacy.

Potential sponsors: none mentioned, \$3 mill corporate in-kind expected.

GLBT athlete visibility: proposal includes half a dozen group pictures of lesbian and gay teams. List of media outreach includes a comprehensive list of Los Angeles,

regional, national, and global print and TV sources. The LA GLBT community has many successful sports groups. Some mention of them is made.

Geography/Transportation: As above, despite stereotypes, it is a driveable city, however, rental cars and vans are an added team expense. Shuttle plan is in proposal.

Proposed to host golf, martial arts, wrestling and rugby events at Los Angeles Community College, right near Griffith Park. What would John Rechy think?

Oddities: This is the only proposal to include mascots, which may be a good thing. Conrado the Condor and Eureka the Brown Bear come in two popular genders — I forget which is which, but I'm sure gender activists will demand a few more.

Opening Ceremonies may include the theme song, "Take the Flame" and a high-kickin' Busby Berkeley tribute. The proposal presumes the Hollywood choreographer to be "in the family." Berkeley, married five times, attempted suicide twice and was an alcoholic who killed three people in a car crash; hardly a positive symbol of gay athleticism, but with four sports being held near the *Rebel Without A Cause* setting, no doubt every other place has some *Day of the Locusts* kind of subtext.

Perhaps there could be a short film competition: re-enact your favorite Hollywood sports scene. How's that for "sports-related content" you don't have to pay to produce, yet still make banner ad bucks off of, Gay Borganians?

Web site: www.losangeles2006.com (Flash, interactive, multilingual, sports-limited).

Chicago 2006

Theme: "Where the World Meets."

Dates: July 8 - July 15. Tie-in or lag after Gay Pride, depending on how much brewery-sponsored events the community will have endured.

Budget: \$41 million income, \$32.6 expenses, \$8.6 surplus/deficit.

Unusual sports events: Gymnastics, BMX biking, speed skating, sport climbing, synch swimming.

Board members: Mona Noriega, of Amigas Latinas, Lambda Legal Defense, assistant publisher of Lambda Publishing, *Windy City Times*, and other gay periodicals; Kevin Boyer, GL History Project, GL Chamber of Commerce; Renae Ogletree, with the Lesbian Cancer Project and Youth Services, Black Lesbians and Gays; Tracy Baim, publisher and managing editor of Lambda and several GL publications; and Dennis

next page ►

Sports Complex

◀ previous page

Sneyers, treasurer, with theatre and AIDS fundraising experience. Other at-large members are active in softball, finance, the World Wide Web, diversity, gay businesses. Photos of all board members are included.

Potential sponsors: United Airlines is one many "possible" foundations, with massively broke and not-at-all profit-showing dot-coms expected to pay net broadcast rights. Whatever happened to cable TV?

GLBT athlete visibility: This proposal includes a diverse and colorful array of images of real gay and lesbian athletes of all ages, races and genders in competition and at pride events.

Geography/Transportation: Central U.S. location. Chicago's airport is a very convenient hub for millions. The official "gay village" complete with rainbow street Daleks, will be Gay Games central. McCormack Center, University of Chicago locales, and downtown theaters include proposed events sites, making them accessible by car, train or bus, but not exactly centralized.

Although it seems a pattern that proposed staff and board members have an oddly familiar pattern of changing ranks before a Gay Games event, it's nice to note that some bids like Chicago's already have many specific sports directors for two to three athletic events.

Frank Fitzgerald is just one. While also handling power lifting and martial arts, Fitzgerald is a former wrestler, which is great. With Chi-town's wealth of sports groups already with longtime membership, events are hoped to be well-managed. (Compared to last time, where the officials were trucked in from a winery in Utrecht.)

Web site: <http://www.chicago2006.org>. Includes a poll to vote on optional sports.

Atlanta

Theme: "Reach 2006."

Dates: June 29 - July 9.

Budget: \$15 million.

Unusual sports events: rowing, lacrosse, gymnastics, trampolining, wheelchair basketball, rugby.

Board members: Margie Archer, investor, longtime athlete, HRC developer; Ray Hom, consultant, HRC and Team Houston treasurer, he participated in Gay Games 1994; Jaci Field, venues, UNC Athletic Dept., Special Olympics, 1996 Olympics, Paralympics; Sean Fitzgerald, Atlanta Pride, Rainbow Trout, and IGLA treasurer. Many other board members participated in the 1996 Atlanta Olympics, swimming, and AIDS fundraisers. It's a mostly Caucasian board, despite the city's large African American population.

Potential sponsors: City of Atlanta, Hill & Knowlton, Coca-Cola, and Coors.

GLBT athlete visibility: Proposal seems to rely completely on stock footage. Yet the number of sports groups have a good local representation of GLBT softball, swimming, volleyball, and tennis.

Geography/Transportation: Difficult to navigate, MARTA does not go to all locales. Many facilities from the 1996 Olympics will be used, including Georgia State U. sports arena (spectator capacity 5,500), which was the site of the 1996 Olympics, as were many other facilities.

Oddities: When opened, the Atlanta packet plays a bar of the Olympic theme as played by a microchip trumpet. The history of gay discrimination struggles in the

Atlanta area make for some inevitable controversies - the recent Olympics boycott, Cracker Barrel lawsuits, and the ominous proximity of Sir Elton John's U.S. home.

Montreal

Theme: "Rendez-Vous 2006."

Dates: July 29 - August 5.

Budget: \$14 million (US)

Gay Games Centre will be at Place-d'Armes, also site of three sports events.

Unusual sports events: synch swimming, roller-racing.

Board members: Mark Tewksbury, former Olympic swimmer, performer, he's also a spokesman for the Special Olympics; Lucie Duguay, French impresario; Louise Roy, Pride marketing dir., manager of Cirque du Soleil; Women in Sports board; Robert Vezina, party producer, swimmer; and Johanne Roy, radio producer, National Sports Network, hockey, soccer participant. Other board members have diverse sports interests, and experience in finance and administration.

Potential sponsors: Canadian government, beverage companies, and more than a few designers. Montreal is producing a large-scale GLBT sports event in 2004, and several individual sports events this year, which shows a concerted alliance francis/anglaise.

GLBT athlete visibility: Proposal includes the most diverse array of venues, maps, and LGBT athletes. This is the only proposal to feature GLBT athletes on the cover, front and back.

Montreal's group has already partnered with Tourism Montreal to publish a color quarterly featuring compelling athlete feature stories. They even made the national press last month regarding their bid. Equipe Montreal is one of the more renowned GLBT sports groups, with dozens of teams in diverse areas.

Geography/Transportation: The gay neighborhood along Rue de St. Catherine will be the Gay Games center. Nearby Olympic Park is a marvelous sports complex. Eight diverse sports events will be within yards of each other at Centre Claude-Robillard, including ice hockey, wrestling, diving and other aquatic events.

Oddities: The exchange rate is cheaper than here, which is also good for lower-income non-U.S. participants: The province is bilingual, and there's no HIV ban, which still holds for U.S.

The best for American jocks: all the fun of Europe (different language, colorful money, advanced sexual freedoms and civil rights) for half the travel expense!

Web site: www.montreal2006.org.

For comparison shopping of the 2002 bids, visit a Web page of sports analyst Joe Clark, a most erudite queer (oops! Buy another full-page protest ad, puh-leeze?) at <http://www.joeclark.org/gg2002.html>.

To inspire future gay events or organizers, here's my favorite spam of the week: "There Are Only A Few Things Needed to Be Successful: You need a multi-billion dollar, ground floor opportunity with the most sort [sic] after product in an untapped market that has people clearing \$60,000 their first month and \$20,000 per week after 8 weeks. You need full support from the start so your growth potential is unlimited."

Sounds good to me. Venture capitalists, come on in or merely send info on upcoming local events to: JimProv@excite.com, while Excite is still in business. Enjoy more gay sports at <http://sportscomplex.org>, which isn't likely to lay off hundreds any time in the future. ▼

BAY AREA REPORTER CLASSIFIEDS

LEGAL NOTICES

STATEMENT FILE NO. 247848

The following person(s) are doing business as: DL Group LTD. 2701 Judah Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Dmitry Litichevsky. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/02/01. The statement was filed with the City and County of San Francisco, Ca. on 04/02/01.
APR. 12, 19, 26, MAY 3, 2001

STATEMENT FILE NO. 247840

The following person(s) are doing business as: 1st JE-IL Gift. 888 Brannan Street Suite #275, San Francisco, Ca. 94103. This business is conducted by an individual signed Oh, Hyang Suk. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/02/01. The statement was filed with the City and County of San Francisco, Ca. on 04/02/01.
APR. 12, 19, 26, MAY 3, 2001

STATEMENT FILE NO. 247769

The following person(s) are doing business as: Thanh*Thanh. 2205 Clement Street, San Francisco, Ca. 94121. This business is conducted by an individual signed Pat Duong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 3/29/01. The statement was filed with the City and County of San Francisco, Ca. on 03/29/01.
APR. 12, 19, 26, MAY 3, 2001

STATEMENT FILE NO. 247821

The following person(s) are doing business as: Jim Thomas Consulting. 1690 Funston Avenue #1, San Francisco, Ca. 94122. This business is conducted by an individual signed Jim Thomas. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 3/30/01. The statement was filed with the City and County of San Francisco, Ca. on 03/30/01.
APR. 12, 19, 26, MAY 3, 2001

STATEMENT FILE NO. 247944

The following person(s) are doing business as: Huck Image. 190 7th Street #11, San Francisco, Ca. 94103. This business is conducted by an individual signed G. Thomas Sawyer. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/03/01. The statement was filed with the City and County of San Francisco, Ca. on 04/04/01.
APR. 12, 19, 26, MAY 3, 2001

STATEMENT FILE NO. 248212

The following person(s) are doing business as: Silk Road Art & Fashion. 716 Monterey Blvd. San Francisco, Ca. 94127. This business is conducted by husband and wife signed Victor Tung and Bei Bei Shen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 04/16/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 248127

The following person(s) are doing business as: CFI Jewelry. 888 Brannan Street #3290, San Francisco, Ca. 94103. This business is conducted by an individual signed Chi Fu Lo. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/12/01. The statement was filed with the City and County of San Francisco, Ca. on 04/12/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 248171

The following person(s) are doing business as: Compwash U.S.A. 2408 Bayshore Blvd. San Francisco, Ca. 94134. This business is conducted by an individual signed Hawk N. Lee. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/13/01. The statement was filed with the City and County of San Francisco, Ca. on 04/13/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 248153

The following person(s) are doing business as: Golden Base Asian Art. 120 Mercury Street, San Francisco, Ca. 94124. This business is conducted by an individual signed Guo Ji Lin. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/12/01. The statement was filed with the City and County of San Francisco, Ca. on 04/12/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 247876

The following person(s) are doing business as: Fast Sak Records. 121 Marin Ct. San Francisco, Ca. 94124. This business is conducted by husband and wife signed Richard L. Norris Jr. and Lyvette F.

Norris. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 1/03/95. The statement was filed with the City and County of San Francisco, Ca. on 04/03/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 247915

The following person(s) are doing business as: Prosew, Proshow. 235 Montgomery Street Suite 962, San Francisco, Ca. 94104. This business is conducted by limited liability company signed Lee A. Noid, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 6/22/87. The statement was filed with the City and County of San Francisco, Ca. on 04/04/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 248008

The following person(s) are doing business as: Pacific Heights Skin Care. 2000 Van Ness Avenue, Suite 509, San Francisco, Ca. 94109. This business is conducted by limited liability company signed Shari Spikes, manager. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/06/01. The statement was filed with the City and County of San Francisco, Ca. on 04/06/01.
APR. 19, 26, MAY 3, 10, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 320099

In the Matter of the Application of Dana Altman Loberstein. For change of Name. The application of Dana Altman Loberstein for change of name, having been filed in Court, and it appearing from said application that Dana Altman Loberstein has filed an application proposing that his/her name be changed to Linus Daniel Altman. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 4th day of June, 2001 at 9:00am, of said day to show cause why the application for change of name should not be granted.
APRIL 19, 26, MAY 3, 10, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 319727

In the Matter of the Application of Ma Khin Shwe Gyi. For change of Name. The application of Ma Khin Shwe Gyi for change of name, having been filed in Court, and it appearing from said application that Ma Khin Shwe Gyi has filed an application proposing that his/her name be changed to San Shwe Khine. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 21st day of May, 2001 at 9:00am, of said day to show cause why the application for change of name should not be granted.
APRIL 26, MAY 3, 10, 17, 2001

STATEMENT FILE NO. 248293

The following person(s) are doing business as: MediGrow. 1306 D Gateview Avenue, San Francisco, Ca. 94130. This business is conducted by an individual signed Kent C. Taylor. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/19/01. The statement was filed with the City and County of San Francisco, Ca. on 04/19/01.
APR. 26, MAY 3, 10, 17, 2001

STATEMENT FILE NO. 248244

The following person(s) are doing business as: Applied Learning Solutions, Inc. 1072 14th Street, San Francisco 94114. This business is conducted by a corporation signed Diane Valenti, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/11/01. The statement was filed with the City and County of San Francisco, Ca. on 04/17/01.
APR. 26, MAY 3, 10, 17, 2001

STATEMENT FILE NO. 248241

The following person(s) are doing business as: Lam Hail Ky Restaurant. 2337 Irving Street, San Francisco, Ca. 94122. This business is conducted by a husband and wife signed Ty Quoc Luu and Ann Ngoc Tran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/17/01. The statement was filed with the City and County of San Francisco, Ca. on 04/17/01.
APR. 26, MAY 3, 10, 17, 2001

STATEMENT FILE NO. 248337

The following person(s) are doing business as: V.I.P. Social Club. 5033 Third Street, San Francisco, Ca. 94124. This business is conducted by an individual signed Paul E. Bernard. The registrant(s) commenced to

transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 04/23/01.
APR. 26, MAY 3, 10, 17, 2001

STATEMENT FILE NO. 248296

The following person(s) are doing business as: Visage Medical Day Spa, Visage 490 Post Street, San Francisco, Ca. 94122. This business is conducted by a corporation signed Michael Echavez, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 4/01/01. The statement was filed with the City and County of San Francisco, Ca. on 04/19/01.
APR. 19, 26, MAY 3, 10, 2001

STATEMENT FILE NO. 248028

The following person(s) are doing business as: Nuzuz. 510 Valencia Street, San Francisco, Ca. 94110. This business is conducted by a Non Profit Organization signed Cue, Inc., JoAnne Sanchez, Director of Business Enterprises. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 01/16/01. The statement was filed with the City and County of San Francisco, Ca. on 04/09/01.
MAY 3, 10, 17, 24, 2001

STATEMENT FILE NO. 248029

The following person(s) are doing business as: Nuzuz. 2415 Mission Street, San Francisco, Ca. 94110. This business is conducted by a Non Profit Organization signed Cue, Inc., JoAnne Sanchez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 01/16/01. The statement was filed with the City and County of San Francisco, Ca. on 04/09/01.
MAY 3, 10, 17, 24, 2001

STATEMENT FILE NO. 248424

The following person(s) are doing business as: Bella Bella Catering. 1479 10th Avenue, San Francisco, Ca. 94132. This business is conducted by a general partnership signed Sauncey L. O'Leary. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, 04/24/01. The statement was filed with the City and County of San Francisco, Ca. on 04/26/01.
MAY 3, 10, 17, 24, 2001

STATEMENT FILE NO. 248413

The following person(s) are doing business as: Gee Tee's Sand And Gravel. 363 Head Street, San Francisco, Ca. 94132. This business is conducted by an individual signed Gregory Nathaniel Tyson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 04/25/01.
MAY 3, 10, 17, 24, 2001

STATEMENT FILE NO. 248502

The following person(s) are doing business as: Rong Li International Company. 2408 38th Avenue, San Francisco, Ca. 94116. This business is conducted by an individual signed Victoria Wei Li Li. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 04/30/01.
MAY 3, 10, 17, 24, 2001

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Applicant(s) is: Chang Tina Kee Hua, Tong Frank Sein Min. The applicants listed above are applying to the Department of Alcoholic Beverages Control at: 185 Berry Street, suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 825 Mission Street, San Francisco, Ca. 94103. Type of license Applied for:
41-ON SALE BEER AND WINE EATING PLACE
MAY 3, 10, 17, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 320679

In the Matter of the Application of Sarah Elizabeth White. For change of Name. The application of Sarah Elizabeth White for change of name, having been filed in Court, and it appearing from said application that Sarah Elizabeth White has filed an application proposing that his/her name be changed to Sarah Jane Dylan White. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 25th day of June at 9:00am, of said day to show cause why the application for change of name should not be granted.
MAY 3, 10, 17, 24, 2001

LEGAL NOTICES

PUBLIC NOTICE OF AVAILABILITY OF FUNDS

The Mayor's Criminal Justice Council (MCJC) and the Juvenile Probation Department (JPD) will be issuing a Request for Proposal (RFP), on May 1, 2001, for programs funded by the Schiff-Cardenas Crime Prevention Act of 2000 (AB 1913). Funded programs will include girl-specific services, intensive homebased supervision, and neighborhood specific Safe Havens. Funds will be available July 1, 2001. Eligible non-profit organizations with experience in providing services to delinquent and at risk youth in San Francisco are invited to participate. The RFP will be available in hard copy or disk format available at:

Mayors Criminal Justice Council
1 Dr. Carlton B. Goodlett Place, Suite 496
San Francisco, CA 94102

The RFP will also be available to download at www.ci.sf.ca.us/mcjc/forms.htm

RFP applications are due on
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CALLING US "QUEER" IS CRUEL, HURTFUL, AND MISGUIDED

Responding to the San Francisco LGBT (Lesbian, Gay, Bisexual, Transgender) Community Center invitation in the Bay Area Reporter to share our views on their banner "The Queerest Place in America" and use of the word "queer," we agree with these opinions printed in the B.A.R.:

"What is the next banner going to say? 'More Faggots/Dykes per square mile than any place in America?' I think this project is misguided." (It might also be asked if NOW would use the c-word; if the NAACP would use the n-word; and if the Anti-Defamation League would use the k-word. What if Dr. Laura had said, "You queers!....")

"...I believe we should respect those who marched before us and leave the word 'queer' in the past where it belongs. And in naming the center, I hope and pray the word 'queer' is not planned to be a part of it. I find it offensive and hurtful."

WE FEEL:

- To be called "queer" conveys hatred and contempt, tears the heart, cuts the soul, and produces anxiety, fear, and depression while destroying self-esteem and confidence.
- The use of "QUEER" and "FAGGOT" by cruel tormentors in schoolyard bullying has helped drive some desperately miserable students to shootings.
- Many older men with memories of being terrorized still cringe at the emotional assault of being called "queer" and anticipate being chased down the street, followed by a physical assault that could mean a broken nose or even murder.

In New York City, the Metropolitan Community Church of NY has caused great sadness, distress, and disbelief by using the guilt-producing and viciously accusatory logo stating "God made you Queer — MCCNY" in newspaper ads and in certain publications, which also announce communion services for "Queer African Americans" and a prayer service for "Queer Jewish Americans."

Campaigns to promote the word "queer" are self-defeating and counter-productive. An organization with "queer" in its name may consider itself stylish and cutting edge, but will suffer reduced financial support from foundations, corporations, and individuals, and will drive away many people and service agencies.

**WE MUST RELIEVE PAIN AND HARDSHIP, NOT IMPOSE IT.
LET'S STOP THE NAMECALLING AND PLEDGE TO TEACH
TOLERANCE, KINDNESS, and RESPECT for all.**

may reprint all or part

—SOME CONCERNED GAY PEOPLE

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pages 34, 48

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page 36



Del Tredici's 'Gay Life'
MTT, SF Symphony give
premiere of song cycle.
page 33



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 31 • No. 18 • 3 May 2001



Elizabeth Taylor in *Cleopatra*

The film that rocked Hollywood

Reissued *Cleopatra*
out on DVD and video

by Tavo Amador

In 1960, Twentieth Century Fox Studios announced they had signed Elizabeth Taylor for an unprecedented million-dollar fee to star as Cleopatra. Peter Finch and Stephen Boyd would play, respectively, Julius Caesar and Mark Antony, under the direction of Rouben Mamoulian. For tax reasons, Taylor insisted the movie be filmed abroad, and shooting began in London's Pinewood Studios. The star's near-fatal illness — front-page news in much of the world — and bad weather resulted in costly delays. Finch and Boyd were replaced by Rex Harrison and Richard Burton, and shooting resumed in sunny Rome with Joseph L. Mankiewicz directing. Now the studio has reissued the film in DVD and video, adding a trailer describing the construction of the extraordinary sets, the dazzling costumes, and other behind-the-scenes work. Also included are film clips of the movie's premieres in New York, Hollywood and Washington, DC.

Mankiewicz was a curious choice for director. Although a master of witty, contemporary comedies like 1949's *A Letter to Three Wives* and 1950's *All About Eve* — each of which had earned him Oscars for writing and directing and had been hits for 20th Century Fox — he was not celebrated for films of great pictorial beauty or large-scale epics. He had, however, directed Taylor to great ac-

page 42 ►

Emcee empathy

Jon Peterson comes
to the *Cabaret* by Richard Dodds



In his 500-plus performances as the whore in *Cabaret*, Jon Peterson has seen a lot of Sallies come and go.

“I’ve done it with Annie, a Miss America, Lou Loris, Ellen, friend Paige, and Caroline in the City,” he said. “Some of them come up trumps, and some don’t quite come up trumps.”

And his current co-star, Andrea McArdle? “She’s a Broadway baby who can give it that thoroughbred thing you need from a Broadway show,” Peterson said. “It’s the fun, those things from Anne that you can’t imagine.”

Sally Booth, the first living, steadily disappearing heroine of *Cabaret*, has never been a real yardstick home to another. And in the hit Broadway revival that spawned the touring company returning this week to San Francisco, she’s become an even darker figure. So, in some ways, this is the show in the end. San Francisco’s regional production that opened on Broadway in 1984.

“They pruned it up for the ’80s,” Peterson said, acknowledging that the road company has been toned down a bit since it played San Francisco in 1989. “We started going to the Bible (chuckle),” Peterson said, “so we had to cut out the mischiefing behind the curtain in the ‘Two Ladies’ number. I’m going to ask if we can put it back for San Francisco.”

Peterson was talking from Naples, Florida, where he said “people are kind of in a daze.” And even a slightly boy-dizzied “Two Ladies” song that finds the emcee in a kinky *montage* from “can’t create a stir.”

“After ‘Two Ladies,’ great herds of these old disapproving people walk out,” Peterson said. “Actually, they don’t walk. They kind of shuffle. I cannot wait to get to San Francisco. I’m staying at a friend’s house near the Castro, so I’m going to be in heaven.”

But because of the demands of the role, it will have to be better in moderation. “I don’t really drink and I don’t do any drugs,” he said. “I don’t stay out past 2 a.m. I’m really boring now. When it’s all over, I’ll have a little rebellion.”

For the 38-year-old Peterson, his role in *Cabaret* is by far his favorite. “The whole show is on your shoulders,” he said. “I live on having that responsibility. It’s nice to have.”

page 49 ►

SECOND OF TWO SECTIONS

Joan Marcus

by Roberto Friedman and Capitol Punishment

We'll be damned if our extremely flattering mention of fellow gay scribe **Andrew Sullivan** a few weeks ago, in a tasteful blind item no less, didn't get a response from the DC presshouse himself!

Thinking of you...



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Perhaps you remember the item, which noted his high-profile sighting at the Cafe Flore during his recent SF visit. One of SF's inveterate shitstirrers and perpetual gadflies e-mailed the juicy snippet to AS, giving it the helpful heading, "BAR: Andrew Sullivan = Portly."

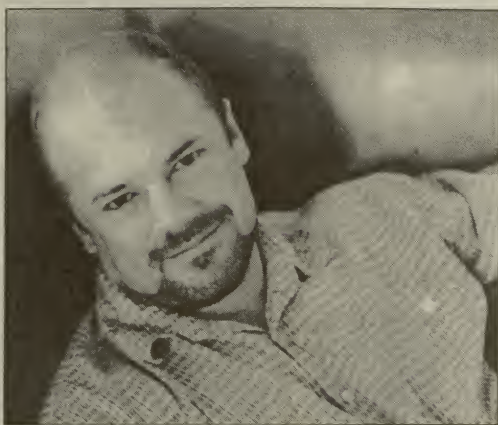
AS promptly e-responded: "retired porn performer? that was my date! he works for intel. lol andrew"

And who besides stately Sullivan says a porn performer, retired or not, can't work for Intel? Well, Andrew doesn't check his facts personally, which we know based upon several clueless remarks he made on his diary-style website describing his foray into 'Frisco, where he noticed that men are still into sex (d'oh!), if not much else.

As it happens, OT was in AS's own stomping grounds Washington DC last week, where it must have been a slow newsweek despite all the **Resident's** saberrattling, since we were greeted by portly AS's overfamiliar mug on the cover of the *Style* section of *The Washington Post*. He apparently merited a multi-million-word profile that splashed onto a huge jump page replete with — hold onto your lunch — a pic of bountiful Andrew romping all over the carpeted floor of his condo with his winsome beagle!

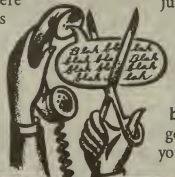
In **Howard "Media Notes"** Kurtz's thorough bodycheck, we learn that when he's not crawling around on the floor with him, Andrew puts his pup in doggie daycare, admitting, "I know that's the yuppier thing imaginable." Well, yes. We've heard that daycare breeds bullies — is he trying to produce an aggressive pooch? Note we wrote pooch, not pouch.

In the endless *Post* piece, we're privy to the icky scene of Andrew onstage during a Harvard production of *The Tempest*, "chopping logs shirtless, a mixture of brown goop and baby oil on his chest." Too much information. "A gorgeous young stagehand named **Elisabeth Shue** (later of *Leaving Las Vegas* fame) was assigned to spray water on his chest to simulate sweat." Poor Shue, that's what we call *Boot Camp*.



Writer Andrew Sullivan is BMOC in DC

Sorry, but kissing up to right-wingers, as Bush-apologist AS does so early and so often, just isn't *Out There's* Style.



Out There

Bar stool

The gay scene in DC? Lotsa **Aberzombies** wearing fake team gear, **prep nightmares** you went to school with, and some really nice guys unfortunately trapped in their Polo sweater sets.

Here's a typical encounter when OT chatted up a young likely at the bar. Prey: "I write for the industry."

"Which industry?" OT asks, solicitously.

"Oh, the nuclear power indus-



DC blows up OT's skirt

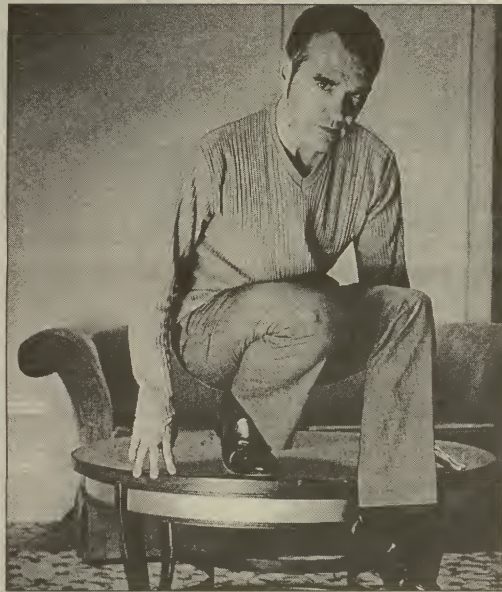
The name game

Elsewhere in Washington, unbearable Republican assholes (hey, it's a theme!) in Congress like **Rep. Bob Barr** are leaning on the Metro board of directors to change subway signs for the National Airport station so that they read **Ronald Reagan National Airport**. The GOP heavies are threatening to cut off federal funds for the Metro's budget unless they roll over. So far, the independent board has stood firm; one member pointed out that station signs still read **Stadium Armory for the RFK Stadium stop**, and no one is confused in the least.

Of course, the original outrage is that **the Elephant** rammed through National Airport's name change to begin with, given that Reagan union-busted the air traffic controllers as one of his first offenses in office, making the friendly skies much less safe for years. We always make sure to scratch out the Reagan on our boarding passes.

Brit beat

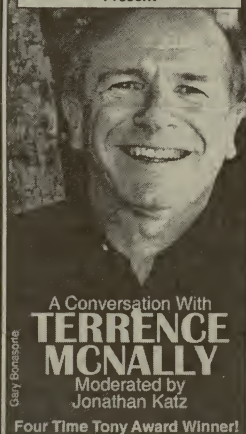
OT picked up British music mag *Mojo* for its 22-page nostalgia-fest feature on **The Smiths**, in the hope of a juicy quote or two from former frontman **Morrissey**. The Moz lives in LA now, awaiting page 41 ►



Morrissey 2001: LA story

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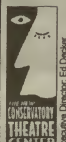


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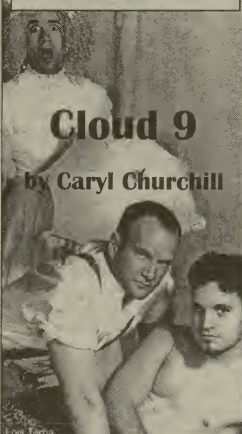
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OPERA

Calisto got fingered

SF Opera Ctr's delicious gender confusion

by Stephanie von Buchau

Well, I was wrong. I thought that the San Francisco Opera Center might try to censor some of the sexual hijinks in Francesco Cavalli's sizzling *La Calisto*. But Friday night at the Cowell Theater, conductor Gary Thor Wedow and director Richard Harrell let it all hang out. The result is a two-and-a-half hour romp that, while maybe not as scintillating as last fall's *Semele*—the opera isn't as good, for one thing—is certainly in that same high-camp bivouac.

The easiest way to describe what Opera Center has done to this 17th-century Venetian piece, about gender confusion and tender romance among the gods and mortals of mythological Greece, is to tell you how the plot shakes out. Calisto (coloratura soprano Suzanne Ramo) is an Arcadian nymph dedicated to the cult of the huntress Diana (dramatic mezzo Katia Escalera). These Amazons have sworn off men and promised to remain virgins. Giove (Korean baritone Kwang Shik Pang) spots the nymph and is instantly smitten.

His comic sidekick Mercurio (baritone Kyu Won Han) suggests a strategy for getting into the reluctant Calisto's tunic: "Change yourself into the goddess Diana, and woo by deceit." Works like a charm. Giove/Diana (sung by Escalera) comes on to her acolyte, and Calisto is all-too-ready to hop into the nearest shady grove for some serious lesbian lip-locking. Not even the innocent Calisto seems to think this is merely girl-ish play; her music is quite sensual. Cavalli's style, though similar to that of his teacher Monteverdi, is softer, less austere, yet often quite touching. There are half a dozen memorable melodies in *La Calisto* that stick with you for years afterward. (I hadn't heard the work since the early '70s.)

When Calisto, all trembly from her passionate makeout session with "Diana," meets the real goddess, Diana is perplexed and finally outraged at the nymph's heated recollections. She goes so far as to call poor Calisto a "whore" for indulging in "lascivious fantasies." Diana is projecting, because she, too, has a guilty secret. Far from being the "chaste goddess" everybody (including Puccini's Marcello) thinks she is, Diana is burning with passion for a handsome young shepherd named Endimione (mezzo Elena Bocharova).

In 1651, Endimione was probably sung by a castrato. On the famous Glyndebourne recording under Raymond Leppard (Argo), he is sung by countertenor James Bowman. But Opera Center didn't have a male voice in that category this year, and rather than spoil the octave symmetry of Endimione and Diane's duets, went with a mezzo. In addition to adding to the delicious gender confusion on stage, Bocharova makes a handsome young man, with a firm, even masculine sound. If her blend with Escalera in their famous love duet isn't quite ecstatic enough, Bowman and Janet Baker set a standard not likely to be surpassed in my lifetime.

Bear alert

Okay. Now we have a man (Giove) pretending to be a woman

Pan and his gang of satyrs subdue Endimione in Cavalli's *La Calisto*

(Diana) in order to woo a woman (Calisto), and a man (Endimione) and woman (Diana) in love with each other, even though the man is played by a woman, but that is just scratching the surface. Enter the comic relief—hugely hairy Pane (Philip Horst), complete with bare chest, furry flanks, codpiece, tail and horns, and his similar-looking sidekicks, Sylvano (Matthew Trevino) and Satirino (sung by the lithe young mezzo Kathryn Chambers, who steals the show with her smart acting, bright singing and handsprings). As if that is not enough, Diana's horny attendant, the nymph Linfea, is sung in drag by a tall, hilariously coy tenor with a big Adam's apple (Brian Anderson).

Well, you get the picture. Between overheated kisses, outrageous misunderstandings and the malicious interference of Giunone, Giove's jealous wife (the majestic Wylla Robinson), this *Calisto* had the audience in hysterics. It is speculated that the opera was never revived after its premiere because it was too salacious even for those wild Venetians. As with *Semele*, however, the director's stylish bad taste allows the seamier aspects of the work to register with the correct amount of freedom from cant and censorship. In today's climate of *Freddy Got Fingered*-childish stupidity, witty, adult lechery should be cherished.

All of this would be worthless, however, if the musical aspects of the performance had not been so entertaining. True, these are opera singers, and the Cowell is a tiny, resonant space for such thunderous voices as those of Horst, Robinson and Bocharova. In the first act they tended to over-register, but Ramo's edgy soprano settled down beautifully for Calisto's radiant finale and duet with Pang's buttery baritone. Bocharova, in particular, mined her part for expressive pathos. Monica Vanderveen on harpsichord and organ offered staunch continuo playing. Conductor Wedow's harpsichord interpolations were satisfactory without being particularly imaginative, but his realizations of the xylophone, recorder and theorbo obbligati were both stylish and entertaining in their own right.

John Coyne's pillared-set and verdant drop-pieces (plus dry ice and recorded natural sounds—birds, thunder, water) changed scenes cinematically. His costumes

were mostly attractive except when they wound too tightly around the more zaftig ladies. Calisto's silver, see-thru drape when she is assumed into heaven as the constellation "The Great Bear" was magical. And yes, the bear suit itself is adorable. SFO should remember it the next time they do *Siegfried*. ▼

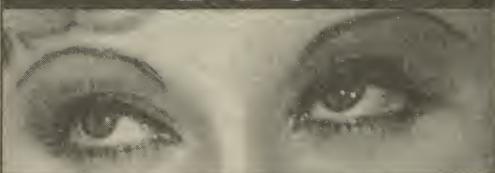
SF Opera Center's *La Calisto* plays the Cowell Theater through May 6. Tickets (\$25-\$65); call (415) 864-3330.

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Liebe Wetzel's 'Snake in the Basement'

by Richard Dodds

Liebe Wetzel hung her head in mock shame. "Yes," she admitted, "I once made balloon animals." As a clown named Too Too Tomato, she worked county fairs, doing all the requisite capering, before discovering her true calling.

But to say that Wetzel became a puppeteer doesn't properly describe her evolution from Too Too Tomato. After finding manufactured puppets too limited in their movement possibilities, Wetzel created her own medium by using everyday objects to tell her stories. Some are for children, and some are for adults. *Snake in the Basement: The Prosecution of Rev. Bill Pruitt* definitely belongs in the latter category.

The 45-minute production, highly revised from a successful run last year at the Exit Theatre,

opens this week at the Marsh in a co-production with Wetzel's L'unaque Fantastique.

"People really liked it," Wetzel said, "but I wasn't satisfied with it as an artist. The first production was about the hero's journey. This is more about trying to show different points of view."

Noted Bay Area circus performer Jeff Raz remains as director.

In the show, five black-clad puppeteers roll pieces of newspaper across a table, turning them into snakelike objects before they become a torso with arms, legs and a head to represent

Backstage

young Bill Pruitt, future Presbyterian minister, missionary and alleged pedophile. Using newsprint, napkins, cardboard and a candle, Wetzel and her fellow puppeteers present their largely wordless impression of Pruitt's life, and of the evolution of one of his young victims.

Wetzel, who grew up in the Dallas area, was one of many women who came forth years later to accuse Pruitt of molesting them when they were girls. The story became headline news in Dallas, where Pruitt was a beloved elder statesman in the Presbyterian community. When he died in 1999 at age 88, church officials halted their investigation.

"It's not my story that I tell," the Oakland resident said. "Over the months after the story came



Wetzel uses puppets to "take you back to this childhood state."

out, I got to know some of these women. There was one I really connected with, a woman who had been incarcerated and given electroshock treatment at the same time I was being molested. I was pretty appalled."

Despite the dark subject matter of the play, its form protects the audience from the terrible reality. "Basically we're using dolls, and that's safe because it takes you back to this childhood state," Wetzel said. "We're looking at darkness and trying to put it out there in a way that is beautiful."

Of course, not all of Wetzel's work comes from such a heavy place. *The Wrapping Paper Caper* was created as a holiday family entertainment, and *Objects in Predicaments* came in both family and adult versions.

In the adult edition, Wetzel performed a three-minute finger-puppet sketch titled *Hand Job* about a quickie between two gay men. "I want someday to do a show called *Out of the Closet*, and *Hand Job* will be in it," she said.

"But I haven't really pursued gay themes that much," Wetzel added. "At first I wanted to be totally out as a performer, but at the county fairs, that could get you killed. I'm artistically drawn to themes that touch my heart, so I guess I can't put any limits on what I'll do."

After all, Wetzel is following her bliss. Her parents were once described as "well-known civic leaders" in *The Dallas Morning News*, so her degree in biochemistry

must have seemed a fitting educational route. "I wound up pushing test tubes in a lab, but when I was in a car accident a little voice went off in my head that said, 'Life is too short.'" She quit her job, headed to a performing school in Seattle, and soon found her way to San Francisco to study mime.

"I was going to stay for a year, and that was 12 years ago," she said. "I grew up in Texas, so this is heaven."

For tickets to *Snake in the Basement*, running through June 10, call 826-5750.

'Boys' to men

Marvin K. White can add another hyphen to his professional description. The poet-performer-visual artist is making his playwriting debut this week with *For Colored Boys...* at Theatre Rhino.

This gay male homage to Ntozake Shange's famous choreopoem *For Colored Girls...* is fully titled *For Colored Boys... who have considered s-curly when the hot comb was enuf*. Performed by a six-man cast, including White, it is built from White's poetry dealing with being black in the gay community and gay in the black community. Johari Jabir has staged the production.

White is also the author of *Last Rights*, a collection of his poetry, and is a former member of the celebrated Pomo Afro Homo performance group.

For Colored Boys..., running through June 2, is the final show

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MUSIC

'Gay Life' in Davies Hall

Del Tredici world premiere

by Philip Campbell

Composer David Del Tredici has already spent half of his 63 years working through an obsession with Lewis Carroll's *Alice in Wonderland* books. The musical harvest has been rich, but he insists that a self-conscious return to reality is gaining ground with numerous song cycles written in recent years, all based on American poetry.

His latest essay in the genre is the highly anticipated World Premiere of the San Francisco Symphony and Michael Tilson Thomas commission of *Gay Life*, written mostly in the summer of 1996, but brought to its final orchestrated form in late 2000. The work consists of six songs with words by four poets: Michael D. Calhoun, Allen Ginsberg, Paul Monette and Thom Gunn.

Del Tredici says, "*Gay Life* came to me in a burst — a burst of gay pride, really." And this statement is characteristic of the composer's need to reveal his personal life through the medium of his music. Equally candid about his alcoholism and a writer's block suffered in his mid-'20s, the transplanted West Coaster celebrates his status as a gay man in all its aspects. "My latest creative impulse is toward wholeness," he relates.

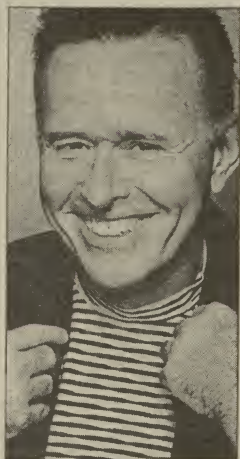
That sounds like the traces of his Northern California upbringing talking, but Del Tredici has been practicing what he preaches in New York, where he has held the post of Distinguished Profes-

sor of Music at the City College of the City University since 1984. He has also served for many years as a volunteer counselor at Identity House, a Gotham organization that offers advice and support for gay men and lesbians who are facing the daunting experience of coming out. He is also associated with The Body Electric School, which concerns itself with emotional health through erotic massage and a positive physical sense of gay awareness.

Del Tredici's musical catalogue is filled with more than a dozen *Alice* pieces, and his impressive trophy cabinet, including a Pulitzer Prize, and Naumburg, Brandeis and Friedheim Awards, all owe a debt to Lewis Carroll's fantasy child. Still, the composer is serious about his new direction, and *Gay Life* may well be his ticket to a newfound credibility.

We won't know the success of his latest inspiration until this week, when baritone William Sharp and conductor Michael Tilson Thomas face SFS subscribers, concert irregulars and the critics with the first song cycle that dares to speak its name. We can make some assumptions about what it will sound like, however, based on performances of several of the numbers heard at the American Mavericks concert back in June 1997.

The language is tonal, and the soloist will be amplified, but this version will feature much more than simple piano accompaniment. Del Tredici is back to the lush Straussian orchestration of



David Del Tredici

his exhilarating/notorious operantata *Final Alice* and the neo-Romantic *Child Alice*. There will even be a wind machine in use, though that certainly isn't to say the wonderful poets chosen for the cycle are guilty of bombast. DDT is purposely responding to MTT's admonition to leave *Alice* behind and move on with his life. Forgive him if he is bringing some old props along. ▼

Michael Tilson Thomas leads the San Francisco Symphony in the World Premiere of David Del Tredici's *Gay Life*, May 3-5 in Davies Symphony Hall. SFS Ticket Services (415) 864-6000 or online at sfsymphony.org.

Blowing away cobwebs

Tilson Thomas is back at the podium

by Philip Campbell

Michael Tilson Thomas returned to Davies Symphony Hall last week, and he might have been surprised to find some patrons still snoozing in their seats from the week before. After the somnolent and solemn presentation of Haydn's *The Creation* by early-music specialist Helmuth Rilling, MTT certainly had his work cut out for him.

The pity of the Rilling visit was that the results were so unexpected. *The Creation* is a marvelous piece of music with plenty of dramatic effects and some glorious choral episodes. Haydn's characteristic wit and divine sense of orchestral detail should keep any performance from turning tedious.

Herr Rilling's mistake lay in approaching a still vibrant score with too much reverence. His vocalists were an able crew, including the famous baritone Andreas Schmidt and a striking SFS debutant, tenor Marcus Ullmann, who sang beautifully and looked even better. Canadian soprano Donna Brown, in for a pregnant Julianne Banse who canceled on doctor's orders, also made an auspicious debut.

Vance George's Symphony Chorus was left to bring up the energy level after Rilling slowly moved through the orchestral passages, but their sterling performance was not enough to bring

any kind of theatrical excitement to the evening. The conductor wanted us to hear the gravity of the score, and he was successful in that respect — this presentation certainly remained earthbound.

Pungent stew

Seeing MTT confidently stride to the podium a week later made it seem as if the air conditioning had suddenly been fumed up in the still air of the Hall. In typical fashion, he also refreshed us with a stimulating and wonderfully satisfying concert program.

Something of a delicious goulash, the bill featured three Hungarian composers and a Pole. The evening's soloist was the deservedly popular pianist Jean-Yves Thibaudet. Surprisingly, though, his matinee idol looks and elegant technique were somewhat eclipsed by MTT's fabulous traversal of Bartok's Music for Strings, Percussion and Celeste.

Go figure how Tilson Thomas can make a challenging score capture the admiration of a staid Thursday night subscription crowd beyond the classical poetry of Chopin's exquisite Piano Concerto No. 2. Thibaudet (who eschewed his trademark red socks for more conservative black) still made an impressive showing, his talent allowing for a more muscular reading than usual. The lovely central Larghetto was a more clear-eyed reverie than expected, and the closing Allegro vivace a bit heavy-handed, but this was still

enough to warrant an encore. There was none.

The concert opened with Ligeti's *Atmosphères*, used to the composer's dismay in the film 2001: A Space Odyssey. As if to make up for that affront, MTT coaxed a less dramatic but more wonderfully evocative performance than the one made famous by the movie.

The orchestra responded with superb concentration, but they may have been getting warmed up for the fabulous Bartok that followed after intermission. From the dark-hued opening fugue through the brilliant Allegro and ruminative Adagio, to the brilliant nationalistic exultance of the final Allegro, the musicians played as if they were possessed. The audience gave an extended ovation that clearly pleased the maestro — maybe even surprised him.

The terrific program concluded with Liszt's Hungarian Rhapsody No. 2. Well, dance gypsies, play gypsies and all that — I'm not made of wood, and it was a lot of fun. Still, it was the Bartok that stole the show and the crowd's heart. The inclusion of the highly unnecessary wind machine added to the raucous enjoyment of the Liszt, but I suspect the management just wanted to get it out of storage for use in this week's premiere of David Del Tredici's *Gay Life*. Tilson Thomas will be on hand for that exciting event as well, and Del Tredici must be thrilled to have him in charge. ▼

BY MARVIN K. WHITE
DIRECTED BY JOHARI JABIR

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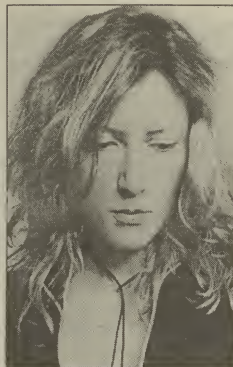
Michelle Malone says, 'Hello Out There!'

by K.T. Drasky

Michelle Malone is tired of being compared to dead people and those who are slouching toward rock 'n' roll heaven. The 33-year-old singer/songwriter from Decatur, Georgia is often likened to Janis Joplin and Bob Dylan, just to name two of the dead and old. She's flattered, of course, but doesn't think she sounds like either. And she's right.

Hello Out There (SBS Records, 2001), Malone's seventh studio album since the late '80s, ought to stop the comparisons to Joplin (for the CDs and performances in which she is at a full-tilt Southern-rock boogie) and those to Dylan (for the times she has played the folk rooms and put out acoustic albums with titles like *Home Grown*). If things really go Malone's way this time around, the comparisons will be geared more toward Chrissie Hynde and Neil Young. Again, not because she sounds like either, but because she is doing what she wants with *Hello Out There*, power pop in the Pretenders vein based on "the Neil Young point of view," as she calls it, which is essentially: do what you want to do, and the rest will either fall into place, or it won't.

From the opening all-together-now guitar chords and drums on the first track, it seems as if things have fallen into place for the hard-to-classify Malone. She has put together a damn-near perfect pop album — she prefers "sonic roots rock" — that should be playing on radio stations from coast to coast,



Battle cry: Michelle Malone

if only there were radio stations that broke from corporate-derived playlists. There is certainly no reason why Malone's "on-the-road" again songs like "Hello" and "Carry Me," the groovy "Lifted," or the stuff of relationship reflection, "Let Love," can't be enjoyed by a mass audience, and maybe even net her a Pepsi commercial.

Unfortunately, it's not Malone's music, in any of its so-called formats, that prohibits her from Sheryl Crow, Jewel or even Chrissie Hynde-type success. It's a decision she made, twice, to walk away from major record label deals and put out her own records on her own label. It's a decision she admits has left her both "happy and frustrated" and is expressed in most of the songs on *Hello Out There*. Malone played 200 tour dates last year in order to pay the bills, and her schedule for

this year is stacking up similarly. Long stretches from home and her girlfriend of 11 years are expressed in several of the songs, but perhaps best in the up-all-night edginess of "Caffeine and Catharsis": "Remember when you thought that I was perfect/ As a rose/ I remember when I felt as perfect."

The resilience one needs to keep going comes out in other songs, like the anthemic and unbound "Superball": "Time and time again I have crashed down/ Only to blast back up through the atmosphere./ So don't throw it away, don't throw it away."

Malone has worked so hard for her entire adult life, has a way with a lyric and a lilting yet powerful voice, and is a versatile guitar player; still, she insists that in spite of her best efforts to get her music out there — the touring, the webpage (www.michellemalone.com), the refusal to stick to any one musical genre, which is what makes her so interesting — "the same 10,000 people buy my records." To which she quickly adds, "I'm grateful," before wondering if walking down the street playing her guitar might sell a few more albums. As she sings in the half-title opening track "Hello": "I'd pray to anyone or anything that's listening/ Hello, hello, hello out there!"

A better battle cry from an independent musician has yet to be sung. ▼

Michelle Malone and her band the Michelle Malone Stars play *The Bottom of the Hill* on May 7. Call (415) 621-4455.

Steady and whole

Jonatha Brooke and Shawn Colvin

by Gregg Shapiro

It's hard to believe it, but *Steady Pull* (Bad Dog) is technically singer/songwriter/mic-stand ballerina Jonatha Brooke's second solo studio album. It feels like I've been listening to her for years, her voice as comfortable as a favorite T-shirt. After two brilliant major-label albums released in the early '90s as one half (with Jennifer Kimball) of *The Story*, the duo split up, but Brooke kept the name for the terrific album *Plumb*, credited to Jonatha Brooke & The Story. *10 Cent Wings*, Brooke's follow-up disc, had only her name on the cover. Following major-label *mishegas*, Brooke released a well-received live album in 1998 on her own label, Bad Dog.

The harder-edged Brooke hint-



Jonatha Brooke

ed at on previous discs is in full bloom on *Steady Pull*, particularly on "How Deep Is Your Love?" (which will never be confused with the Bee Gees' song of the same name) and "Out of Your Mind." Longtime Brooke-lovers won't be disappointed by "Linger," "Red Dress," the funky "Steady Pull" (a duet with Michael Franti), and "I'll Take it from Here," which reminded me of Shawn Colvin. The dazzling duet with Neil Finn, "New Dress," is a career high-point.

Shawn Colvin's 1998 album *A Few Small Repairs* is one of my all-time favorite albums by anyone. After becoming a mother, she followed up that Grammy-winning disc with a lovely album of winter holiday songs and lullabies. *Whole New You* is Colvin's first studio album of all-new material in five years, and it finds her moving in interesting new musical directions without ever losing the qualities that have made her such a singular performer. Working once again with producer and co-songwriter John Leventhal (who produced her albums *Steady On* and *A Few Small Repairs*), Colvin had the difficult task of following up at a time when female singer/songwriters are taking a back seat to pneumatic teens.

Colvin appears to be up to the challenge. Take the jingling title track, for example. The keyboard



Shawn Colvin

effects give the song a dance energy that had me wondering if remixers were lining up for their chance to try their hand at converting the song into a dancefloor sensation. The synthesized beats on "Anywhere You Go" and "Bonefields" (which features harmony vocals by James Taylor) could make the song appealing to fans of David Gray and Eliza Carthy. "Roger Wilco" (co-written with Edie Brickell) with its stirring string arrangement, and "Mr. Levon" with its haunting horns are two more examples of Colvin's growth as an artist. Longtime followers will probably gravitate towards the songs "A Matter of Minutes," "Nothing like You," "Bound to You," and "One Small Year," which come the closest to sounding like the Shawn Colvin of old. ▼

BOOKS

Life from the inside out

Poet Diane di Prima's memoir of New York

by Daniel Blue

Recollections of My Life as a Woman - The New York Years by Diane di Prima; Viking, \$29.95

As a child, Diane di Prima used to fantasize about escape. How could she get away from her parents and the stultifying world of her inheritance? Years later, she came across a quote from Confucius as translated by Ezra Pound: "The way out is through the door." *Recollections of My Life as a Woman* describes how she found this door and passed to the other side.

As the subtitle indicates, her memoir covers the years she lived in New York, from 1934, when she was born, to the mid-'60s, when she left Manhattan. This includes the Beat Era, when di Prima famously operated as a major player — as poet, theater manager, and co-editor of *Floating Bear*, the indispensable poetry and arts magazine. (Later, of course, she would settle in the Bay Area.)

She didn't start out powerful. Raised by an Italian family in Brooklyn, little Diane grew up with parents who were obsessed by their standing in the community. If her dress was clean and hair neat, she "looked good," regardless of actual appearance. Behind this concern with externals, she found her parents frightened, bitter, and helpless. "On some deep level I already sensed a truth: if things got heavy, they wouldn't know how to survive."

Di Prima's break came when she scored highest in the city on an exam. This earned her a place at Hunter High School in Manhattan, where she acquired a taste for offbeat friends and bohemian life. Later, when she dropped out of college, she shrugged off her parents' expectations and dedicated herself to poetry, taking Keats as a model and the druggy, outlaw art world as her field of play.

Dropping out was not easy. Her father beat her up, for a start. Psychologically, however, it was as simple and direct as learning to trust her own sense of reality. Already in high school she was quite clear. "Now I am leaving them... the houses I will never own. Dishwashers. Carpets. Dull respect of dull neighbors... I have already seen it all for the prison it is."

Free in Manhattan, di Prima came to trust her instincts, mistrust the system, and occupy the



Diane di Prima

streets in ways which would allow her to frolic at all hours without getting assaulted. She also taught herself to write. "No day without a line," she once inscribed on the covers of her notebooks, and she learned the power of daily, incremental practice.

Affairs happy & torrid

She deliberately had a baby, not bothering to include a man except as a sperm source. ("As far as I knew, ... no good could come to a child from having a father.") She hid fugitives, and when the FBI objected, she informed them. "The laws of hospitality were older than the laws of the United States of America." She embarked on a happy lesbian affair, followed by a torrid union with the poet and playwright LeRoi Jones (now known as Amiri Baraka).

Certain consequences of that affair demoralized di Prima, and after a lifetime of intransigent freedom she learned to compromise (or, at least, relax), and she eventually married a most unlikely husband. As an author, di Prima probably finds compromise less admirable than liberation, and it's fair to say that the second half of the book lacks the vitality of the first.

Nonetheless, her story has an overall arc which builds, falls, and touches earth with a tragic event near the end. Di Prima once wrote fiction, and not only is she good with characters, but her book is carefully plotted and so suspenseful that it would be unporting to tell what happens later. These are no scattered remembrances, but crafted narrations informed by a lifetime of practice.

Di Prima is also, of course, a formidable poet, and that training shows on every page. Her language can be simple, as when she begins, "Close as I can, this is how I remember it." She can be trenchant, as when, trapped with a husband, she discovers "the basic fact of married life: if he was bigger than you, you couldn't stop him doing it."

Her book is alive with humor and teems with fresh observations, ranging from her reasons for deciding "not to be beautiful" to her description of a maternity ward: "Hell, it was weirder than anything in Dante." She gives an unnerving account of getting an abortion, offers a nuanced approach to various drugs, and remembers that the women of her family found men "fragile somehow. In their excitement [men] would forget to watch the clock and turn the oven off. I grew up thinking them a luxury."

Women's rites

Her book explicitly testifies to her life as a woman, including its physical aspects. Childbirth, for example, brought a new awakening to sexuality. In contrast to "that semiprecious invasion from a man," giving birth was like being opened from the inside, and di Prima describes it as "how you truly lost your virginity."

Later, when she breast-fed or found her lap used as a jungle gym by a romping child, she realized that her body was "no longer mine now, a private preserve, but there for the kid to climb on whenever she would. That one fact alone changed me — that I truly did not own my physical self."

Unlike many autobiographies which seem a miscellany — life just happening to people — di Prima conveys the urgency of making choices. As a youth, she knew that she got one shot at existence and was outraged when a parent, trying to persuade her to finish college, said, "All I am asking you for is the next three years of your life."

Many readers will be infected with a similar sense of gamble and the importance of the stakes. As they pause to reconsider their own lives, they might recall a scene early in the book when, in contrast to her conventional parents, an anarchist grandfather instructs little Diane in the meaning of existence. "I was being recruited... and I knew it," she says. In *Recollections*, she passes on the favor. ▼

Backstage

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in Theatre Rhino's 2000-2001 season. Call 861-5079 for more information.

Silver linings

Colonial oppression and sexual repression go hand in hand in *Cloud 9*, Caryl Churchill's 1979 political comedy that became a hit on both sides of the Atlantic. The play returns to San Francisco this week as part of the New Conservatory Theatre Center's Pride season.

In the first act, the characters are found as a proper Victorian family living as colonialists in Africa. But beneath the decorous surface seethes all manner of passions, repression, and frustrations that find a comic outlet in the genderbending casting. The sec-

ond act moves the action to London 100 years later, although the returning characters have only aged 25 years. The tone is more reflective and realistic as the characters confront their changing situations in a changing world.

Arturo Ctricala is directing New Conservatory's *Cloud 9*, running through June 20, with a cast that changes roles (and sometimes sexes) between acts. Call 861-8972 for ticket info.

Gallons of glitz

Here's something from the don't-know-quite-what-to-make-of-it file. *Escapade 2001*, opening a six-week run at the Victoria Theatre, promises a "jubilantly sensual celebration of glittering, Vegas-style variety entertainment presented with all the wit, panache, and technical wizardry of a youthful contemporary sensi-

bility."

We must quote more: "A company of nine multi-talented dancers, festooned with feathers and dripping with sequins, sashay with seamless stylistic exuberance from ballroom to salsa, and from adagio to hip hop."

Escapade 2001 is the creation of James DuBeq, who is also a featured singer in the production. "My last two shows, *Imagine It!* and *Destination.SF.* were also cabaret-style extravaganzas — gallons of glitz, gorgeous girls, heart-stopper show tunes — and we had the audiences dancing in the aisles at every performance."

For more information on *Escapade 2001*, call (866) 737-4697. ▼

Richard Dodds can be reached at BARstage@aol.com.

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The definitive Jarman

by Jim Nawrocki

Derek Jarman: A Biography by Tony Peake; Overlook Publishing, \$40

For most Americans, the late Derek Jarman is best known as a filmmaker. His movies such as *Sebastiane*, *Caravaggio* and *Edward II* were noted for their rich visual texture and haunting, dreamlike quality. Were he known only for his films, Jarman would still be deserving of a serious biography or two. But Tony Peake's substantial life of Jarman reminds us that the openly gay filmmaker was also a painter, designer, diarist, writer, and an early, prominent gay activist. In short, Jarman lived a life immersed in art, a life that at times became art.

Rather than gloss over Jarman's early years, Peake dives in, immersing us in the details of Jarman's ancestry and upbringing. The child of an RAF officer, Jarman had a peripatetic childhood. His family moved frequently, living in or traveling to such locales as Italy, Greece and India, among other places. Peake traces these many moves, and attempts to understand their psychological impact on young Jarman. He also provides reasonably astute analysis of the personalities of Jarman's parents, his sister, and other relatives.

Peake is aided in his project by the many letters, photos, journals and other materials that he had access to. Jarman was a devoted

diarist, and Peake's narrative is often complemented by extensive excerpts from Jarman's own written reflections. Jarman also wrote two autobiographies, so Peake had the additional advantage of having Jarman's own recollections and assessments of his early years. As a result, this is a richly detailed biography, and the roster of Jarman's many friendships and relationships is long and fully fleshed out. The book also includes anecdotes about many of Jarman's famous friends and acquaintances — artists, directors, actors and others.

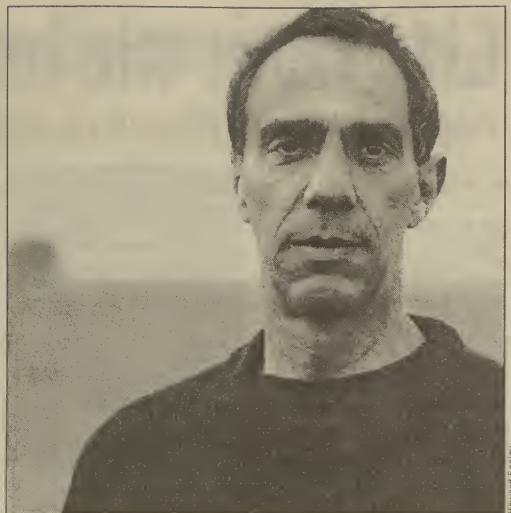
Jack of all trades

Peake carefully explores Jarman's early artistic influences and inspirations. One of these is Robin Noscoe, the art instructor at the Canford school that Jarman attended as a young man. Peake portrays Noscoe not only as a mentor for the budding artist, but also as a kind of "Renaissance man" role model. "A silversmith, potter, furniture-maker, painter and a keen student of architecture, Noscoe did not value one sphere of artistic activity over another," writes Peake, later noting that Jarman would become similarly versatile in his own artistic pursuits.

Peake also undertakes the rather delicate operation of excavating the realm of Jarman's psyche, particularly his early sexual experiences. One of these was an event that Jarman rarely discussed and never wrote about, which occurred during his stay at one of England's all-male boarding schools. According to Peake, Jarman soon earned a reputation among his peers, and the nicknames "Snake," "Snakeman" and "Hose" for his apparently very large personal endowment. In one instance, he was cornered by the other boys, restrained, stripped and "brought to public orgasm by the stroking of a feather duster." In a later incident, he was caught by a school caretaker while in bed with another classmate, and punished for the incident.

Peake relates these tales by way of explaining some of the sexual themes — particularly sexual violence and rejection — that appear in much of Jarman's later work. Though it is always problematic for a biographer to attempt to psychoanalyze his subject, Peake seems to do so with the appropriate amount of restraint. Though he sometimes engages in clumsy metaphors ("The volcano of repressed and knotted sexuality on which Jarman had been [...] sitting was ready to erupt"), Peake grounds his analysis in the abundant evidence of Jarman's many personal writings.

Peake's description of Jarman's illness and AIDS activism is sobering and moving, but also somewhat inspirational. Jarman's heavily homoerotic works often made him the subject of controversy, especially in the conservative Thatcher years in Britain, but he seemed to relish his role as a provocateur. This was especially true when he announced his HIV status and became a vigorous champion of gay rights and AIDS awareness.



Derek Jarman: "a life immersed in art."

At over 500 pages, with an additional 40 pages of detailed notes, plus many pictures from Jarman's life, work and films, Peake's biography is long destined to be regarded as the definitive life of Jarman. It is well-researched, well-il-

lustrated, and written in a smooth, engaging style. For those whose knowledge of Jarman is restricted to his films, this book reveals the full extent of his artistic career, and it is a revealing portrait of him as a man. ▼

A-grift in Manhattan

by Jim Piechota

Fixer Chao by Han Ong; Farrar, Straus & Giroux, \$25

The main premise in New York playwright Han Ong's first novel revolves around the Chinese philosophy of Feng Shui, in which the reorganization of one's physical space promotes harmony and prosperity. In *Fixer Chao*, Feng Shui becomes a kind of Trojan Horse for a couple of men bent on bilking Manhattan's upper crust.

Fresh from hustling the Men's Room at the Port Authority, "peripatetic" gay Filipino William

Paulinha sits in a seedy bar and encounters the cocksure, Jewish Shem C, an angry writer who's been shunned by the aloof New York literary world. Bent on revenge, he convinces William that by working together, they can grift their way into some rich households and steal their money right out from under them. After all, Shem advises the wary William, "You've gone low, you can go low again."

With a haircut and a manual on Feng Shui, William is transformed (rather too easily) into Master Chao, and proceeds to "fix" the auras of penthouses across the city, inventing a New Age kind of swindle and providing the book's title.

Ong's story is witty, his dialogue crisp (we expect nothing less from a playwright, no?), and his remarks on Manhattan culture priceless. William habitually reads his Filipina friend Preciosa stories from the *New York Post* because "it affirmed our view of the world as being filled with tawdry people who saw others as rabbits while regarding themselves as lions blessed with superior speed, skill, and readiness."

Ong wants the importance of racial hypocrisy to be felt, and it is, but in overtones as demure as tripping over a crack on a busy city sidewalk. This is not glamorous ground being addressing.

Born and educated in the Philippines, then transplanted to America, Ong probably knows a bit more about racial slighting than your average "white boy" (slang courtesy of our own Mayor Brown on a recent bad day). But there's a bitter biographical aftertaste lingering behind the actions and attitudes of Ong's central character, as if the author had more of a score to settle for himself than a novel to write.

This causes the convincing quality of Ong's fiction to waver a bit, but overall, the book makes for some engaging entertainment. If the story's themes of class warfare and cultural privilege aren't enough of a draw, *Fixer Chao* is worth its literary weight solely for the shrill (and comic) social observations imparted at no extra charge. ▼



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THEATRE

Greek smackdown

'Big Love' at Berkeley Repertory Theatre

by Richard Dodds

Stop me if you've heard this before: Love conquers all. That's the very clearly stated moral of *Big Love*, but if it's a well-worn sentiment, playwright Charles L. Mee's journey to this conclusion is anything but ordinary.

Think of his play as a smack-

down for the theatrical set in which a Greek tragedy becomes a bruising comedy. Inspired by Aeschylus' *The Suppliant Women*, this contemporary reinterpretation requires a stage floor covered in padding to break the throes (and throws) of love, hate, and emotions in between.

I first saw *Big Love* at its premiere during the 2000 Humana Festival in Louisville, and the cur-

rent production at Berkeley Rep features many of the same actors and is again directed by Les Waters. In Louisville, where the play was packed onto a tiny stage with the audience pressed right up to the action, the result was explosive. While Waters hasn't found a way to fully recapture the impact of the first production in the larger Berkeley Rep space (which can make the play's flaws more visible), *Big Love* remains a boisterously ingratiating experience that lives up to its title.

The setting is a fabulous villa on the Italian coast where 50 Greek sisters are seeking refuge from their arranged marriages to 50 Greek brothers. The villa's smoothly sophisticated owner is sympathetic to their plight, but when the jilted grooms arrive by helicopter, he tries to find an accommodation between the free-thinking women and tradition-bound men. That the source material is Greek tragedy should tip you off that blood will flow.

But Mee disarms the violence by placing it in a hellzapoppin' world where the sisters may break into a Lesley Gore song and the villa owner's gay nephew offers up some Rodgers and Hart. The screwball tone also provides a palatable context for several long speeches that can delve into taboo examinations of violence and male-female dynamics.

The play runs just 100 minutes without intermission, but there are moments when it still feels



J. Matthew Jenkins, Bruce McKenzie, and Mark Zeisler in *Big Love*

long. Mee is prone to making a point quickly and then extending it beyond theatrical necessity. That's the main problem revealed in Berkeley Rep's production.

This is a shared production with the Long Wharf Theatre, where *Big Love* played just prior to opening in Berkeley. Not surprisingly, the performers by now are confidently in charge of their characters, and the bouncing rhythms of this stylistically obtuse piece are played with a practiced

skill.

If, as the play tells us, what the world needs now is love, sweet love, it's not just the empty sentiment of a facile lyricist. Mee wants us to embrace life in all its joys and miseries. That, he seems to be saying, is big love. ▼

Big Love will run at Berkeley Rep through June 10. Tickets are \$40.50-\$51. Call (510) 647-2949.



Arianna Ortiz as Tina Modotti, subject of Ellen Gavin's *Apertura Modotti*

Lost soul story

Brava's 'Apertura Modotti'

by Richard Dodds

We learn during one of several flash-forward scenes in *Apertura Modotti* that Madonna and Ashley Judd are both interested in playing Tina Modotti on the screen. Even in the flawed rendering of her life at the Brava Theatre Center, it easy to see what would draw a strong-willed celebrity to her story.

Modotti was a self-made star at everything she did, whether as an actress in San Francisco, a model for photographer Edward Weston, a photographer in her own right, a communist revolutionary in Spain and Mexico, or as a lover of many influential men. But when she died in 1942 at age 46, she was a lost soul unsure of where she fit in the world.

Ellen Gavin, founder and artistic director of Brava! for Women in the Arts, has undertaken the daunting task of putting Modotti's life on stage. That she is able to squeeze as much of that complicated, far-flung life into a single evening is in itself an accomplishment, but the artistry that would make that life seem vital is too often missing in this un-

shaped production.

Gavin has created an unwieldy script that gets little help from Amy Mueller's prosaic direction, which becomes downright clunky at times. The cast, afflicted with some last-minute substitutions due to illness, is not equipped to fill in the gaps, and either because of acoustics, a polyglot of ersatz accents, or insufficient projection, large swaths of dialogue are unintelligible. The results feel longer than the play's two hours and 45 minutes.

A brighter sidenote to this production is the completion of renovations at the former York Theater, which was still a construction site when Brava opened its season there last fall. It's a handsome facility, and the jealousy it might engender in other theater groups can be assuaged the more it is made available to outside productions. *Apertura Modotti* is an in-house production that speaks to an open-door policy. ▼

Apertura Modotti will run at the Brava Theater Center through May 20. Tickets are \$22-\$28. Call 392-4400.

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OUT & ABOUT



Folk singers with a conscience: Rebecca Riots appear at the Lavender Dragon Bookstore in Menlo Park. See Friday.

Calendare by Mark Mardon



"Jesus, Toronto, CANADA," 2000, by erin o'neill

In trans we trust

Jordy Jones, curator of "Trans-Art 2001: An Exploration of Transgender Community and Culture" at the GLBT Historical Society, is a gynander with solid tranny-art credentials. And just why should being a gynander play any role in putting together a display of the art and culture of the transgender community?

It helps to know that "gynander" is a term used among transies to designate "a woman with male characteristics" or, more specifically, "female-born hormone-enhanced intersexual women." According to Simon-Astley Scholfield of the University of Queensland in his review of Monika Treut's 1999 documentary *Gender-nauts*, in which Jones was profiled, the term stems from "gynadrous," which applies "to those flowers and plants in which the stamens and pistil are united in one column, as in orchids."

"It's a niche I have good access to," says Jones, asked why he's the artist in charge of "TAT," as he affectionately calls the show. He pulled together works by Annie Sprinkle, Chloe Atkins, Loren Cameron, Del La Grace Volcano and other artists, and organized roundtable discussions and an evening of performance art, all related to the exhibition. Few had more pull to do this than Jones.

Among his many accomplishments, Jones, along with MTF historian and SM dyke Susan Stryker and Cherise Fong, created the "Roadtrip Interface" on a website commissioned by the Guggenheim Museum, "BRANDON, 1998-1999" (brandon.guggenheim.org). That project explored issues of "gender fusion and techno-body" in both public space and cyberspace.

Jones the artist is also Jones the curator. He served on the Curatorial Committee of a 1999 exhibition at the GLBT Historical Society, "Making a Case for Community History," which earned high praise for demonstrating how communities can "make a case" for their own history, both literally and symbolically. The exhibition ingeniously featured nine custom-built museum quality display cases filled with symbols and artifacts of bears, leatherpeople, GLBT African Americans, Latinos, and Asian/Pacific Islanders, the Imperial Court, lesbian feminists, and transgender people.

Jones' latest, greatest effort, "Trans-Art 2001," kicks off this Friday, May 4, from 6-9 p.m. at the GLBT Historical Society, 973 Market St., Suite 400. The reception is free and open to the public.

On Tuesday, May 8, from 6-8 p.m. at the Main Library's Hornell Center, TAT presents "Feels Like Trans Spirit," a roundtable discussion with Rev. Vicky Kolakowski, pastor of the MCC of the New Vision; Rev. Justin Tanis, MCC minister from LA; T.J. Michaels of Congregation Sha'ar Zahav; and Anne Ogborn of the House of Najafgarh. The discussion will be facilitated by Jim Mitulski. ▼

For details about "Trans-Art 2001," log on to glbthistory.org



Sara Green and Florentina Mocanu are Amazons in Theater Rhubarb's *Penthesilea* at Studio 210. See Saturday.

Fri 4

Potrero Hill Neighborhood House

Opening night: Goat Hall Productions presents the world premiere of *Henry Miller in Brooklyn*, an original opera of New Music by composer Mark Alburger and librettist Mel Clay. Directed by Harriet March Page. Set in the Bohemian 1920s, the opera tells the story of Miller's marriage to June Smith and his stormy relationship with her and her live-in female lover. Alburger's main musical influence for this work is Kurt Weill, with inspiration also from 19th century popular songs, boogie-woogie, Philip Glass, Mahler and Milhaud. \$20 (\$12 students/seniors). 8pm (7pm Sun.). 953 DeHaro (at Southern Heights). Tix/info: 289-6877; www.goathall.org

Double Play Bar & Grill

Hank Hyena and Danny Ryan present "Hyena Comedy Showcase," laughs with 11 hysterical humorists, all students of Hyena's UC Berkeley Extension class. Featuring Anne E. Wood, Charley Lu, Melissa Crawford, Jennifer Jerutis, Jenny Pritchett, Jeremy Beth Michaels, Mike fine, Rajesh Bhatia, Scott Simcock, Jeff Kreisler, and Norman Gold. \$5. 8:30pm. 2401 16th St. (at Bryant). Free parking. Full bar. Info: 643-8118.

Venue 9

Footloose partners with Dancers' Group and Landini Dance Company present "The Thumbnail Festival," three weeks packed with more dance and dancers per square inch than ever before. Each night (Thu.-Sun. thru May 20) offers a revolving menu of styles. Tonight: Saltmarsh Dance; Highly Unlikely Studios; Calico Dance Co.; Dance Repertory/SF; Christy Fusch; Megan Nicely & Co.; Maxine Moerman Dancetheatre. \$15. 8pm. 252 9th St. (at Folsom). Info/tix: 289-2000. For a complete listing of events, log on to www.venue9.com.

Zellerbach Hall, UC Berkeley

The Merce Cunningham Dance Company presents two programs, each including the California premiere of 82-year-old Cunningham's newest visionary work, *Way Station*. Tonight: Program A: "Way Station" and "BIPED." Tomorrow night (May 5): Program B: "Way Station," "Windows," and "Rain Forest." \$20, \$30, & \$42. 8pm. UC Berkeley Campus (Bancroft Way at Telegraph). Berkeley. Tix/info: (510) 642-9988; TicketWeb.com.

Club Fab, Guerneville

"Women's Weekend" kicks off with a drag king contest and sounds by DJ China G (Rebel Girl). \$7. 9pm-2am. 16135 River Rd. Info: (707) 869-5708.

Lavender Dragon Bookstore, Menlo Park

In concert: Rebecca Riots, the female rock trio consisting of Eve Decker, Andrea Pritchett and Lisa Zeiler, who are promoting their fourth CD, *Gardener* (Applesseed Recordings). Their up-tempo folk harmonies mixed with lyrics both political and emotional make them leaders in the Women's Music movement. \$10-\$15 sliding. 7:30pm. 605 Cambridge Ave., Menlo Park. Info: (650) 323-4778; www.rebeccariots.com

Sat 5

Jon Sims Center for the Arts

Holly Hughes, nationally acclaimed performance artist, playwright and writer — one of the original "NEA Four" whose grants were retracted in 1990 — performs "Clit on a Hot Tin Roof," tips on how to break into the fast-paced, high-paying field of homosexual performance and survive the return of the Bush bunch. \$5-\$10 sliding (NOTAFLOF). 8pm. 1519 Mission St. Hughes will also conduct a self-scripting workshop, for those who want to develop autobiographical material for performance, on Sunday, May 6, 1-4pm at the Sims Center. Fee: \$25. Reservations: 554-0402.

National AIDS Memorial Grove, Golden Gate Park

"Oasis — A Shopping Safari," a benefit for the National AIDS Memorial Grove, which serves as a living tribute to all lives touched by AIDS. Thousands of items from dozens of local retailers, interior design showrooms, and select garages will be priced well below retail for this sale, held in a huge tent in the grove's meadow. \$5 donation requested. 9am-4pm. Corner of Bowling Green Dr. and Middle Drive East. Info: 750-8340; www.aidsmemorial.org.

McDonald's Bookshop

"McDonald's Bookshop 75th Anniversary Celebration." This venerable bookshop in the pulsing heart of Polk Gulch is still going strong, selling old LIFE magazines and used, out-of-print, rare, scarce, esoteric, hard-to-find books, periodicals and records.

With live music, comedy, and poetry reading with Ari Lurie and Itzhak. Free. 1pm. 48 Turk St. (near Market). Info: Isaac at 673-2235.

Church of St. John the Evangelist

Gala concert featuring the music of Bach, Bonfá, Delibes, Gounod, García, and Villa-Lobos, with sopranos Alexandra Ivanoff and Mimi Ruiz and performing artists Mauro Corea on guitar, Roger Wiesmeyer on oboe, and Charles Rus on organ. Followed by reception and Grand Auction. \$10 suggested donation. 1661 15th St. (at Julian). Info: 861-1436.

Montclair Women's Cultural Arts Club, Oakland

In concert: Barbara Price Productions presents Vicki Randle, vocalist, songwriter and multi-instrumentalist, a full-time member of the Tonight Show Band led by Kevin Eubanks. \$20 adv.; \$23 door. 7:30pm. 1650 Mountain Blvd., Oakland. Tix: (510) 339-1832.

Studio 210

Theater Rhubarb presents "Penthesilea," by Heinrich von Kleist (1777-1811), directed by Jeffrey Nishimura and Mark Nishimura. In the heart of the Trojan War, both the Greek and Trojan armies are besieged by the Amazons, led by their queen, Penthesilea. The play illuminates the male chauvinism of Western mythology. \$15 (\$10 students/seniors). 8pm. Also May 11-26. 3435 Cesar Chavez (near Valencia St.). Info: 751-0439; www.theaterrhubarb.com

Sheraton Palace Hotel

Men's Associated Exchange (MAX) presents "Shake, Rattle and roll the Dice," a benefit for Shanti. Enjoy blackjack tables, crap tables and slot machines, as well as wine tasting, hors d'oeuvres and a no-host bar. \$35 (\$250-\$1,000 sponsors receive VIP privileges, including a VIP room with buffet, martini bar and cabaret performance). 8pm-midnight. 2 New Montgomery St. info: Doren Martin, 674-4764.

King Street Garage

Futura presents a Cinco de Mayo celebration featuring a live performance by BMG Latin recording artists Kairo (Paulo, Gabriel, and Roberto) singing from their four hit albums, "Signo del Tiempo," "Gaudium," "Libres," and "Pasiones." With special guests DJ Jose Arellano of LA and the 10-piece Mariachi Mexicanismo. Go-go dancers, appetizers, & CD giveaways. Hostess: Arianna. \$15. Doors open 10pm; showtime at midnight. 21+ w/D. 174 King St. (btwn 2nd & 3rd sts.). Info: 665-6715; www.futurasf.com.

The Stork Club, Oakland

Fire Museum presents a benefit concert for The Revolutionary Association of the Women of Afghanistan (RAWA). Featuring Deep Dick collective (homo-hop by the oxymoronic "out" black queer Emcees the world says do not exist); Bleetum from Blechdom (techno/laptop/punk/electro); and others. \$6-\$10 sliding. Doors open 7pm. 21+ w/D. 2330 Telegraph Ave. (at 23rd Ave., near 19th Ave. BART), Oakland. Info: (415) 221-4921; www.rawa.org

Space 550

Club Papi presents a Cinco de Mayo celebration featuring a live set by recording artist Angelina ("Release Me," "Mambo"). With DJs Mike, JR, and Lobo. Go-go dancers galore. 9:30pm-4am (w/after hours). 21+ w/D.

River Village Resort, Guerneville

"Women's Weekend" continues with a Cinco de Mayo brunch hosted by Connie (\$10; 11am-1pm), followed by "Sunlight," featuring the dance sounds of DJ Gray (\$7; 1-6pm). 14880 River Rd. Info: (800) 529-3376.

Sun 6

Mission District/Civic Center Plaza

Cinco de Mayo Parade and Festival starts at 10am in the Mission at 24th & Bryant streets and snakes through the neighborhood, winding up at 20th & Harrison. From 11am-6pm, the festival takes place in Civic Center Plaza with three music stages; featuring hot 'n' hunky guys in the Merengue bands Manikomio, Oro Sólido, and In-ocentes. Plus: the 6th Annual Lowrider Car Show. \$5 (\$2 seniors). Spon-

sored by the Mission Economic cultural Association. Info: 826-1401; www.latinbayarea.com

SF Hiking Club

Join other outdoor lovers for a Sunol Regional Wilderness hike and enjoy views from Cerro Este and Vista Grande overlooks. It's a moderate six-mile hike with a 1,700-ft. elevation gain. Meet 9:15am under the large Safeway sign at Market & Dolores. Club info: 487-6410; www.sfhiking.com

1015 Folsom

Gus presents "Mass," the massive T-dance ritual that happens the first Sunday of each month. Soaring house anthems by Aftershock DJ Phil B. It's spring, so the boys will be in heat. \$20. 6pm-midnight (early arrival strongly encouraged). 1015 Folsom St. (at 6th St.). Info: www.guspresents.com

Mon 7

Zao Noodle Bar

"Eat Dinner for Charity," presented by newly elected Empress Chablis and Emperor Tom Basch. Zao will contribute five percent of the gross receipts for dinners and drinks to the Monarch's Charity Fund, benefiting the new Monarch's selected charities: PAWS, LYRIC, Tenderloin Tessie's Holiday Dinners, and Francois-Xavier Bagnoud Center AIDS Orphan Initiative. No cover. Doors open 6pm for dining; show at 8:30pm. 3583 16th St. (at Market St.).

Piaf's Restaurant & Cabaret

QComedy.com presents "Gay Comedy Showcase at Piaf's," this week hosted by Cheril Vendetti of LA, plus Tracey rose, Lisa Geduldig, Darrick Richardson, Bridget Schwartz, and more. \$5. 8pm. 1686 Market St. (at Gough). No reservations required. Info: 541-5610.

Booksmith, SF/Cody's Books, Berkeley

Margaret Cho reads from and signs copies of her new book, *I'm the One that I Want*, first at Booksmith in the Haight (1pm; 1644 Haight St.), then at a Cody's Bookstore gathering at First Congregational Church in Berkeley (7:30pm; 2345 Channing). Free. Info: Booksmith at (415) 863-8688; Cody's at (510) 845-0837.

Yoshi's Jazz House, Oakland

The Center for AIDS Services in Oakland presents its annual benefit, "An Evening of Jazz," featuring the incomparable jazz vocalist Paula West, accompanied by the Ken Muir Trio. Live auction, hors d'oeuvres and drinks. \$50. 6:30-10pm. Tix: (510) 869-4687 or (510) 869-3623.

Tue 8

Theatre Rhinoceros

"Make It So" Productions presents "Viva Variety XVI," hosted by Steve Murray, a benefit for the GLBT Historical Society. With singer/songwriter Holcombe Waller, performance artist Peggy L'Eggs, comedians Lisa Geduldig and Bridget Schwartz, flagging artists Centrifugal Force, chanteuse Connie Champagne, comic actor Matthew Martin, puppeteer Liebe Wetzell, the world's greatest whistler Jason Serinus, comic



The hunky men of Kairo bare their Latin souls for Futura's high-energy Cinco de Mayo celebration at King Street Garage. See Saturday.

magician Barbara Jo Peterson, Argentine tango dancer Christy Cote, performance artist Snatch, and musical prelude and interlude by Geno Valle. \$20. 8pm. 2926 16th St. (at Capp). Tix/info: 863-0741; www.makeitsoproductions.org

SomArts Cultural Center

Artist's reception: "Portrait of a Community," paintings by Lenore Chinn, presented by the United States of Asian America Festival and the National Queer Arts Festival. Chinn, who has been producing portraits of the queer community for more than 30 years, uses acrylics to realistically depict a wide spectrum of people of color, lesbians, and same-sex couples. She has been a major force in creating and curating LGBT art in the City. Free. 5:30-7:30pm. 934 Brannan St. (btwn 8th & 9th sts.). Info: 440-7148.

Friends of Photography at the Ansel Adams Center

Opening reception: "2001 Mother Jones International Fund for Documentary Photography Awards," in conjunction with the exhibition *Annie Leibovitz: Women*. Lifetime achievement award to Paul Fusco, whose work has appeared in magazines worldwide since he joined the staff of *Look* magazine in 1953. \$7 (\$4 students/seniors). 6pm. 655 Mission St. (at 3rd St.). Info: 665-6637; 495-7000.

The Stud

Peaches Christ, of "Midnight Mass" renown, hosts this spring's School Prom night at Trannyshack. The theme: "Endless Love." Will their love never end? Expect the usual mix of flashy, trashy divas and cute 'n' horny counterculture boys. \$5 cover. 10pm-3am (show at midnight). Corner of 9th St. & Harrison. Info: www.heklina.com

Mission Dolores Basilica

The Golden Gate Men's Chorus, under the direction of Joseph Jennings, presents its annual spring concert. Featuring *Rheinberger Mass in B-flat* by German composer and organist Josef Gabriel Rheinberger (1839-1901), a sacred work for men's chorus and wind orchestra. Plus selections from Franz Biebl and Anton Bruckner.

\$15. 8pm. 370 Dolores St. (at 16th St.). Tix/info: A Different Light Bookstore; 668-GGMC; www.gmc.org. (This program takes place free at 4pm on Sunday, May 6 in St. Joseph's Cathedral, 90 South Market St. in San Jose.)

Wed 9

Memorial Auditorium, Stanford University

Stanford's Feminist Studies Program and LGBT Community Center present three-time Obie Award-winning performance artist Peggy Shaw in a performance of and talk about her solo show *Menopausal Gentleman*, a meditation on menopause as experienced by a woman who has spent a lifetime exploring her masculinity. Shaw co-founded the lesbian theater company Split Britches (with partner Lois Weaver) more than 20 years ago. Free. 7-8:30pm. Info: bendavid@stanford.edu.

Thu 10

Midlife Gay Men/Castro

MGM (Midlife Gay Men) inaugurates a five-week Thursday-night support groups series: "Gay & Bisexual Men Thriving in Mid-life." Facilitated by therapist Jerome Braun, MFT. Sponsored by Most Holy Redeemer AIDS Support Group. Topics in the series include: "The Landscape of Mid-life; Loss, Isolation, and Depression; Dating & Long-term Relationships; Drugs & Alcohol at Mid-life; Imagining a Conscious Death; and more. Participants receive the location address when their space is confirmed. Those who state they can attend all five sessions get priority over weekly drop-ins. No charge (donations appreciated). 7-8:30pm. Thurs June 7. Reservations required: 430-2162, ext. 1385; mgm-mhr@nexus.com

Crucible Steel Gallery @ CellSpace

Opening reception: "Absence and Otherness," an art exhibition curated by Adam Myers and Amy Davila, featuring the work of four artists — David Ivan Clark, Nuala Creed, Summer McCorkle, and Susan Peterson — who communicate a delicate balance of human and environmental frailty, commenting on the finite narrative of life. Free. 6-9pm. Exhibit runs thru May 30, 10am-10pm daily. 2050 Bryant St. (at 18th St.). Info: 648-7562.

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Members of the Merce Cunningham Dance Company perform *BIPED* at Zellerbach Hall. See Friday.

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Triumph in the capital

American Brotherhood Weekend in D.C.

by Mister Marcus

Mother Nature smiled down on the nation's capital all last weekend as the ever-growing American Brotherhood Weekend had several hundred leather people participate in the three-day gathering highlighted by the selections of the 2001 American Leather Man, American Leather Woman, and American Leather Boy.

The Washington Plaza Hotel was the focal point of the whole weekend with the registration, pre-judging and contests all taking place in the hotel. The meet & greet on Friday night was held at the DC Eagle, and the two brunches (included in the weekend package) were held at the sparkling new Hamburger Mary's Restaurant. Believe me this newest addition to the chain is far from the original Mary's on Folsom St., which, by the way, closed its doors last Monday, April 23 for good with a grand farewell party.

Nine men competed for the title of American Leather Man: Lew Alessio, Michael Allison, Rob Carabelli, Jeffrey Cooper, Tim Davis, Don Grasso, Bob Guenther, Jack Miller and D.J. Williams. For the American Leather Woman title, the contenders were Mistress Mallarca, Daddy S, Phyllis Darcy and "Lava." For the American Boy title, the guys toughing it out were Eric Cammer, Don Freeman, Bryan "Pup" Mullikin, Keith Preston and Scott Roewer.

Every one was obliged to perform a fantasy as part of the judging process, which included the personal interviews, hot wear, attitude, personality, leather-wear and all the rest.

I had a great time judging with Judy Tallwing McCarthy, Kay Hallanger, Patti Brown and the outgoing title holders, Dean Ogren, Paula Smith and Boy Randi Smith. The judges all agreed it was not easy picking winners from a very informed, intelligent and well-versed group of contestants.

A basket auction for the travel fund raised almost \$9,000 and that, coupled with the fund allotted by producers of ABW, totals almost \$4,000 for each, including run tickets, merchandise certi-



Meet the new American Leather Family 2001: American Leatherman Jeffrey Cooper of Long Beach; American Leatherwoman 2001 Phyllis Darcy of Denver; and (kneeling) Bryan "Pup" Mullikin of Washington, D.C. They were chosen last Sunday, April 29, in the nation's capital.

ates and other prizes from businesses from across the nation.

While all this was going, almost 25 men who will be competing for the IML title next month in Chicago were in D.C., "networking" all over the place, meeting each other and some of the IML judges. It was an interesting scenario all around, and afforded the contestants a chance to meet their judges — a smart move! This same scenario took place at ABW last year and it proved to be the right move for a lot of the IML contenders.

ABW 2001 is making an impact on the leather nation as we slide into the 21st century. The only difference I saw in this year's production and previous ones: there were no female boy contestants.

This is not say they are not out there. The quality of contestants in all three categories was phenomenal. And as usual (with all due respects to the men and women contestants), the boy contestants again stole the show. They were cogent, informed, and intelligent and their fantasies were imaginative, humorous and well executed.

Outgoing title holders Dean Paula and Boy Randi gave stepping aside speeches that were dynamic in content and short in duration. Not one went over 10 minutes and all were met with standing ovations.

When the tallies were counted (Olympic scoring), the results were announced. American Leather Man 2001 is Jeffrey Cooper of Long Beach, California. The first runner-up was Lew Alessio of

next page ►



Bazaar

EVENTURES IN LEATHER

Thursday, May 3

Final spot on the 2002 SOMA Bare Chest Calendar gets filled tonight with the selection of Mr. December 2002 at the Powerhouse, at 2100. Win \$100 cash, fame and painless volunteerism. All 12 winners will compete for cover spots on Thursday, May 17.

Weekend, May 4-6

At the Dallas Eagle in Dallas, Texas, the first Regional Mr. Drummer contest takes place, and the winner advances to the International Mr. Drummer competition in St. Petersburg, Florida in October.

Utica Tri's MC in Utica, New York celebrate an anniversary all this weekend with parties and merry making all weekend upstate. Best wishes for success!

Friday, May 4

"Sounds of Stomping Engineer Boots" tonight at the Boot Party sponsored by Stompers. It's at the Loading Dock beginning at 2100, so be there!

Saturday, May 5

Memorial Service for Bob Miller at MCC Church

this afternoon; no details available at deadline.

Phoenix Uniform Club yard sale from 0900 to 1500 today at 130 Sanchez Street. Always good bargains at this event.

Golden Gate Guards MC beer/soda bust at the Lone Star Saloon for only \$7, from 1500-1900. Always fun with the GGG.

In Phoenix, Arizona, Intl. Drummer Boy Richie presents a big fundraiser entitled "Metropolis," with leather and feather mixing amiably.

San Franciscans MC celebrate their 31st anniversary with a little soiree in the patio of the SF Eagle from 2000-2300. Entry by invitation in hand or club overlay.

Sunday, May 6

Cal Eagles MC annual Cinco de Mayo beer/soda bust at the Eagle, from 1500-1800, for an \$8 donation. This one is always a fun event!

Thursday, May 10

The annual AIDS Emergency Fund dinner takes place on the elegant SS Hornblower cruising the Bay. More details on this one next week.

POLKSTRASSE

Lipsapalooza

by Sweet Lips

Yours Truly, the one and only Sweet Lips, is signed on to be one of the judges at the everpopular Switchhitters' Ball, set for Saturday, June 2 at Ellard Hall, Most Holy Redeemer Parish. It's always an astonishing event, and tickets are going fast, so let this serve as your tip-off: contact Mark Brown at 826-6858 — or is that Beverly Sills' number?

Watch out for the announcement of the big closing party for the legendary Giraffe bar — Kenny Allison promises a real blow-out, so don't miss it.

The Club R-V celebrates Cinco

de Mayo for a full three days coming up this weekend, May 4-6. I'll be working on Saturday, May 5, from 8 a.m.-1:30 p.m., so come on in and have an eye-opener.

Comings and goings: Dickie Deemer went back to Fire Island for the summer, and he might make this his last year and move to Puerto Vallarta with Ramon.

The great Tim holds forth at the Cinch Saloon and certainly makes you feel welcome, so drop by for a cocktail.

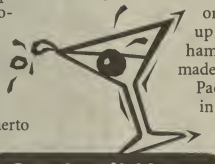
The Gangway in the charming

Tenderloin still has the popular Johnny Wise on the plank, I can't remember for how many years, but I'm sure it's a record.

The new Harvey's on Polkstrasse serves up one of the best hamburgers around, made as you want it.

Pack up our troubles in an old kit-bag: David Kapp, Steve Rascher and

Yours Truly will be hitting the road and takin' it to Portland for May 7-9, but as I am no longer drinking for health reasons, I'm not sure anyone will recognize me. ▼



Cocktail Hour

Out There

◀ page 30

his next record deal. Of his new home he says, "I like the brightness. I find it very uplifting. Even though I don't go out and I don't mix with people — which in LA is, believe me, a survival instinct."

Now we know why he doesn't do Bill Graham Presents concerts anymore: during a '92 performance at the Event Centre in San Jose, Morrissey was shown a ticket for the gig. It came in an envelope with an ad for a special on sirloin steak sandwiches at Jack in the Box. The Moz, a strident vegetarian, was not amused.

But in our fave bit of Smiths lore revealed here, bassist Andy Rourke describes his getting canned from the band: "Morrissey left a little postcard on the windshield of my car, like a parking ticket. It said, 'Andy — you have left The Smiths. Goodbye and good luck, Morrissey.'"

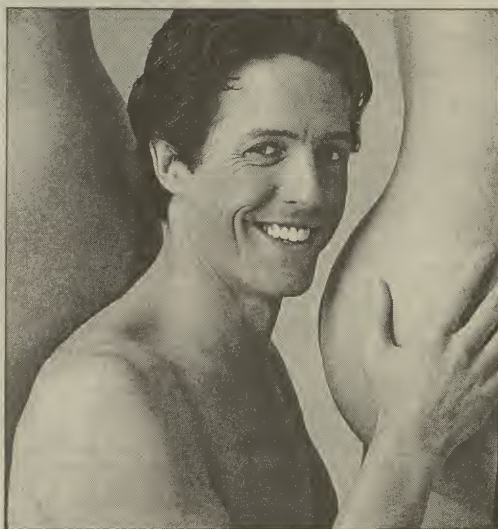
"Very Morrissey," said one Smiths associate when reminded of this incident. "You are the weakest Smith — goodbye."

Cock fights

Actor Hugh Grant revealed himself to be rather silly and sometimes flutulent in his *Talk* mag profile, where he looked airbrushed and showed big cleavage on the May cover. Still, he's nothing if not verbal.

"I went and tried to have a trendy haircut and now I look like a lesbian on the female tennis circuit," he told *Talk*. "It's all short and spiky, and I look like Mrs. Tiggy-Winkle in the *Beatrix Potter* books."

Grant's sense of humor apparently extends to drawing pictures of penises on people's arms at parties. "I did it to Fergie at Elton John's ball," Grant said, still amused. "Of all the people I've done it to, she hated it the most. She was wearing this lovely sleeveless dress..."



Actor Hugh Grant gets fresh for *Talk*

Moon walk

OT's plans for the weekend ahead include attending a performance of theater artist Robert Lepage's *The Far Side of the Moon* at Zellerbach Playhouse — it's the Canadian writer, actor and director's Bay Area debut. The multidisciplinary production references



Theatre artist Robert Lepage

the US/Soviet space race of the '50s and '60s; Lepage's voyage to the moon is set to an original score by avant-garde composer and performance artist Laurie Anderson.

The Far Side of the Moon plays Zellerbach Playhouse May 3-6. For tickets (\$30-\$46), call (510) 642-9988.

The active life

Finally, congrats on fabulous media exposure go to our own best buddy Pepi, whose big mug was featured in a docufeature on the History Channel last week called (we kid you not) *Sex in America in the 20th Century*. In a segment devoted to AIDS activism, there Pepi is, standing in front of the White House during Bush I, with a great big sign that reads, "White House = Death House." A message all the more appropriate during Bush II, and P is still making it. ▼

Mister Marcus

◀ previous page

Greene, Maine, and the second runner-up was Jack Miller of Kansas City, Missouri.

Phyllis Darcy of Denver earned the American Leather Woman sash, with Daddy S of Atlanta, Georgia the first runner-up, and Mistress Mallarca of Chicago, the second runner-up.

The most difficult choice for the judges was the American Leather Boy title. All the contenders were all good. When all was said and done, however, Bryan "Pup" Mullikan of Wash-

ington, D.C. copped the sash, with Boy Scott Roewer of Kansas City, Missouri the first runner-up and Boy Don Freeman of Sinking Spring, Pennsylvania got the second runner-up spot.

Leather Man Jeff Cooper is also Mr. Pistons Leather Man (not Mr. Pistons Leather 2001). Leather Woman Phyllis Darcy is also Ms. Rocky Mountain Leather and Mistress Mallarca is also Mid-America Leather Woman.

Bryan "Pup" Mullikan is the current president of the DC Boys of Leather, and he's also one of Mama's "Boys" in San Francisco. His fantasy was outrageously funny and one of the best of the

entire competition.

Summing it up: ABW 2001 gets an A+ rating for this year's edition. Countless people are due thanks for their help in the entire production. If you've never been, make your plans now for next year. There is no finer time to visit Washington than in the spring.

While I was out of the area for five whole days, no one bothered to send in any earth-shaking news from anywhere. But the coming weeks and months hold a vast array of things you might want to do, so be sure you read www.leatherpage.com for news from leather columnists around the world. ▼

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Cleopatra

◀ Arts cover

claim in the smash *Suddenly, Last Summer* (1959), and she and producer Walter Wanger trusted him. Concerns were mounting about expenses, and studio bosses believed the new director would curtail them. Mankiewicz, Randal MacDougald, and Sydney Buchman wrote the screenplay.

Shooting took ten months, and the film was released in 1963, following one of the most-publicized romances in history. Taylor dumped singer Eddie Fisher (who had divorced Debbie Reynolds to marry her) for the married Burton, which ultimately resulted in his divorce and their marriage. It is impossible today to imagine the press coverage of their "scandalous" relationship, which drew censorship from the Vatican and the wrath of a US Congressman, who wanted to revoke the British-born Taylor's American citizenship.

Total eclipse

But what of the film itself? It is lavish beyond anything ever done before or since. At \$44 million, it was the most expensive movie ever made until that date and, if adjusted for inflation, probably of all time. (Taylor, who also received a percentage of the gross receipts, reportedly earned \$7 million, a staggering sum then for a single film, and an almost unimaginable fee in today's dollars, easily eclipsing what current superstars are paid.)

It's easy to see where the money was spent. The sets are breathtaking, evoking the overwhelming scale of Ancient Egypt, in this case Hellenistic Egypt, for Cleopatra was a descendant of one of Alexander the Great's generals, Ptolemy, and was therefore a Macedonian Greek.

The familiar story of her relationships with Caesar and Mark Antony unfolds compellingly, although the first half is better than the second. Harrison's Shavian Caesar is an ambitious, vain, witty, wary, cynical conqueror, proud of his accomplishments and skeptical of other people's motives. Taylor's Queen of the Nile is heart-stoppingly beautiful, youthful, intelligent, arrogant, eager to rule, and aware of what Egypt can offer Rome — plenty of grain.

Both are realists, and their mutual power forms the cornerstone of their love — believably so. The dialogue is sharp, generally free of anachronisms, and the two stars create sparks. Cleopatra's entrance into Rome, the film's visual highlight, remains astonishing 38 years later. Her departure, in the wake of Caesar's skillfully rendered assassination, is a sharp, well-played contrast.

The second half is less exciting. Showing why a woman as politically astute as Cleopatra would ally herself with the impulsive Mark Antony is a challenge. We know she did, and the traditional explanation offered is reason-defying passion. Perhaps. But Burton's Antony fails to generate the requisite magnetism. He seems bored, declaiming with his magnificent voice, rather than acting. The best scenes between him and Taylor are those of conflict, such as when she orders him to kneel. "I asked it of Caesar. I demand it of you." Those involving lust are, surprisingly, flat. On the other hand, the naval battle at Actium between Antony's forces and those of Octavian (an effete Roddy McDowell) is sensationally staged. The large supporting cast includes Martin Landau, a pre-Archie Bunker Carroll O'Connor, Hume

page 48 ▶



Elizabeth Taylor and Richard Burton: a scandalous romance

Alex North scores

by Michael McDonagh

Cleopatra's composer Alex North wrote the music for several other epics. His score for *Spartacus* (1960) is often cited as one of the greatest, if not the greatest score ever composed for film. Some of North's other epic outings, like *Dragonslayer* (1981), *The Agony and the Ecstasy* (1965) and *Cheyenne Autumn* (1964), have yet to receive the attention they deserve. But *Cleopatra*, now available on a 150-minute double CD from Varese Sarabande, is getting a new lease on life.

And it confirms what cognoscenti have always known: North is the greatest composer who ever wrote for film, and the one with the widest emotional range.

His *Cleopatra* score dramatizes the ups and downs of its queen and the two men most closely connected to her, Julius Caesar and Mark Antony. North also paints a picture of the first century BC in striking yet carefully mixed colors, but never lets the epic overpower the personal. In fact, they're miraculously intertwined.

This splendid remastering of the original tapes lets these qualities come through loud and clear, and you can hear sounds inaudible on the original soundtrack LP. The overture, which wasn't on the LP, is built around the theme of Cleopatra's ambition — an *ostinato* with stunning percussive writing for each orchestral choir, and North follows the jazz practice of letting different instrumental groups solo. The theme makes its most famous appearance in "Cleopatra Enters Rome" — North called it his Egyptian *Bolero* — in which he uses all seven members of the sax family. "Very crazy," he noted, "but a great sound when played without any vibrato."

North also probes the emotional lives of all the major characters — Caesar's physical and mental suffering in "Epilepsy," his barren wife's isolation in "Calpurnia," with its exquisite divided strings and poignant modulations, and Cleopatra's feelings in "Caesar's Departure," disembodied winds whirling under interlocking string lines. Her tender and volatile relationship with Antony is expressed in many parts of the score, one of its deepest realizations being the bare, non-harmonized string solos in "One Breath Closer"; it also flowers poignantly in "Antony... Wait." North further explores their relationship in "Interlude," where the counterpoint (contrary motion) expresses its difficulty, and it's even there in the spectacularly colored and highly syncopated "Sea Battle," recorded complete here, a stunning example of North's orchestral mastery. And there's not one bar of filler. The timbres are just as wild in "Food" and the dance piece "Bacchus," which occurs on Cleopatra's barge.

The film had a famously troubled production, and Darryl Zanuck canned just about everybody: Fox head Spyros Skouras; originating producer Walter Wanger, who'd wanted to shoot it at Aswan, Egypt (his daughter by Joan Bennett, Shelley, tells me the recent AMC documentary is "the studio version of the story"); director Joseph L. Mankiewicz, even Liz Taylor. Though flawed, *Cleopatra* exerts its unique charm. And it's raised to a much higher level by North's delicate, subtle, and highly original score. That one could get away with this much in a company town like Hollywood can only inspire. ▼



Cleopatra composer Alex North

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SUSTIVA is not a cure for HIV or AIDS. People taking SUSTIVA may still develop other infections associated with HIV. Because of this, it is very important that you remain under the care of your doctor.

Does SUSTIVA reduce the risk of passing HIV to others?

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Continue to practice safe sex, and do not use or share dirty needles.

How should I take SUSTIVA?

- The dose of SUSTIVA for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see **Can children take SUSTIVA?**).
- Take SUSTIVA at the same time each day. You should take SUSTIVA at bedtime during the first few weeks or if you have side effects, such as dizziness or trouble concentrating (see **What are the possible side effects of SUSTIVA?**).
- Swallow SUSTIVA with water, juice, milk, or soda. You may take SUSTIVA with or without meals; however, SUSTIVA should not be taken with a high fat meal.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away. If you do miss a dose, do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to SUSTIVA or any of its ingredients.

What other medical problems or conditions should I discuss with my doctor?

Talk to your doctor right away if you:

- Are pregnant or want to become pregnant
- Are breast-feeding
- Have problems with your liver, or have had Hepatitis
- Start or change any medicine
- Have side effects while taking SUSTIVA
- Have a history of mental illness, substance or alcohol abuse

What are the possible side effects of SUSTIVA?

A small number of patients have had severe depression, strange thoughts, or angry behavior. Some patients have had thoughts of suicide and a few patients have actually committed suicide. These problems tend to occur more often in patients with a history of mental illness. You should contact your doctor immediately if you think you are having these symptoms, so your doctor can decide whether you should continue to take SUSTIVA.

Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams a few hours after starting treatment with SUSTIVA. These feelings may be less noticeable if you take SUSTIVA at bedtime. They also tend to go away after you've taken the medicine for a few weeks. If you have these side effects, such as dizziness, it does not mean that you will also have severe depression, strange

thoughts or angry behavior. Tell your doctor promptly if any of these side effects continue or if they bother you. There is the possibility that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs. You should avoid driving or operating machinery if you are having these side effects.

One of the most common side effects is rash. These rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor promptly.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea. However, this is not a complete list of side effects reported with SUSTIVA when taken with other anti-HIV drugs. Do not rely on this leaflet alone for information about side effects. Your doctor can discuss a more complete list of side effects with you.

Please contact your doctor immediately before stopping SUSTIVA because of side effects. Tell your doctor or other healthcare provider if you notice any side effects while taking SUSTIVA.

What about birth control, pregnancy, or breast-feeding?

Women should not become pregnant while taking SUSTIVA. Birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. You should use a condom or diaphragm in addition to other methods of birth control while taking SUSTIVA. Inform your doctor immediately if you are pregnant. If you want to become pregnant, talk to your doctor. Do not take SUSTIVA if you are breast-feeding. Talk to your doctor if you are breast-feeding your baby.

Can I take other medicines with SUSTIVA?

SUSTIVA may change the effect of other medicines (including ones for HIV). Your doctor may change your medicines or change their doses. For this reason, it is very important to:

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your medicines when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA**:

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be changed or have their dose changed when taken with SUSTIVA**:

- Crixivan® (indinavir)
- Fortovase® (saquinavir)
- Biaxin® (clarithromycin)

How should I keep SUSTIVA?

SUSTIVA is available as 50 mg, 100 mg, and 200 mg capsules.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59°-86°F.

Keep SUSTIVA out of the reach of children.

How can I learn more about SUSTIVA?

Talk to your doctor or other healthcare provider if you have questions about either SUSTIVA or HIV. For additional information you can visit the SUSTIVA website at <http://www.sustiva.com>.

This medicine was prescribed for your particular condition. Do not use it for any other condition or give it to anybody else. Keep SUSTIVA out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, contact your local poison control center or emergency room immediately.

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Truth or dare

A documentary history of cinema vérité

by Gary Morris

Some viewers may assume that "reality TV" — from MTV's *The Real World* to Fox's *Cops* to more recent entries like *Survivor* — arrived *sui generis* on the world's TV screens. But this increasingly popular syndrome has a predecessor with a rather powerful pedigree: cinéma vérité. This movement — itself derived from earlier works such as Robert Flaherty's ethnographies and the "machine art" of Dziga Vertov, both dating from the 1920s — became a widespread, identifiable movement with the postwar convergence of television, a nascent radical culture, and portable cameras with synch sound. The movement appeared under different names according to locale: in France it was "cinéma vérité," in England "free cinema," and in the US "direct cinema." The goal was roughly the same in each case: to celebrate the ordinary and capture the moment with a kind of freshness and spontaneity previously unseen on movie and television screens.

In *Cinéma Vérité: Defining the Moment*, director Peter Wintonick (co-director of the 1992 documentary classic *Manufacturing Consent: Noam Chomsky and the Media*) pays loving homage to the men and women who pioneered and perfected what for simplicity's sake we'll simply call vérité in this review. The film takes an approach that's at once light-hearted and incisive, interviewing a dizzying array of creators of documentary and fleshing out the history with a rich selection of clips that cover a wide geographic and stylistic range.

Made in Canada under the aegis of its National Film Board and tapping that country's rich documentary tradition, *Defining the Moment* opens and closes with a comic image: a scene from one of those black-and-white industrial instruction films from the 1950s. This one is a deathly dry explanation by two middle-aged dorks on how to use a ladder: "Any ladder that has two or more sections is an extension ladder," one of them explains. What follows is the story, told in many voices, of how in the 1950s the documentary form broke free of such narrow subjects and cramped styles (prepared script, unnatural lighting, immobile camera, etc.) thanks to a group of rebels who changed the way viewers would perceive reality from that point on.

New reality

This revolution required new technologies that would make the camera mobile and permit synch sound, strategies that would bring a new sense of realism to subjects that could now be caught *en flagrante*, so to speak. Inventions sprang up in every corner, from Jean-Pierre Beauviala's "crystal synchronizations" that freed the camera from the tape recorder, to Jean Rouch's mounting a camera on a car (his own Citroën) to follow a subject, a technique rarely seen in the documentary context. In the late 1950s, a *Life* magazine journalist, Bob Drew, convinced the magazine's parent company to gamble on putting its renowned photo-essay format into motion; the mobile equipment — camera on shoulder, live sound — that

emerged from this experiment became a staple for television news from the late 1950s on. Many of the technical innovations of vérité came from the French. Cinematographer Michel Brault, for example, developed what became known as "wide angle" cinema, a "long focus" technique for live-sound interviews, and a technique for walking the hand-held camera. Brault was responsible for the 1958 documentary classic *Les Rac-*

vérité, reaching its heights in the work of Frederick Wiseman (*Titticut Follies*, 1967), Albert and David Maysles (*Salesman*, 1968), and Allan King (*Warrendale*, 1967). Typical of the trouble often faced by vérité works in cultures that were uneasy about too much reality, two of the three films just mentioned were banned: *Titticut Follies* by the state of Massachusetts, which refused to acknowledge the terrors of its treatment of

In the Paul Anka biographical documentary 'Lonely Boy,' the concept of media exposure becomes literal, as the camera unobtrusively records Anka stripping down to his underwear while talking to the filmmakers.

queisseurs, among others.

In one of the film's liveliest interviews, Richard Leacock, who made an important early contribution to the movement with the 1954 *Jazz Dance New York*, reminisces about the sheer joy of working with new forms and technologies. He offers three lessons for those who want to make their mark in this realm: "Start young" (he was 14 when he made his first film, snippets of which are included here); "Look and look and look!"; and "Shoot and shoot and shoot!" In his eighties, he remains a passionate advocate of vérité, neatly summarizing its appeal to those who created it: "It was freedom! Screw the tripod! Screw the dolly!"

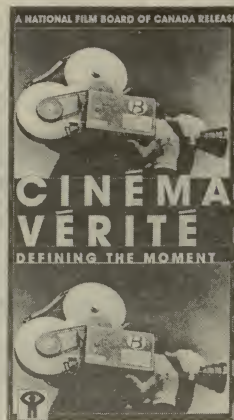
Karl Reisz, who found fame in features later, was another pioneer in a different part of the world. He, too, made a "jazz dance film," nicely quoted here, the 1955 direct-cinema classic *Mama Don't Allow*. This brief, heady work resembles the classic ethnographies of the past but updated, focusing on an urban setting: a British dance club sizzling with wild jazz dancing. Reisz's camera captures the drama of this specific event, but the film also presages a new mentality and a new freedom that won't be restrained.

Not unexpectedly, as vérité evolved, it became more complex. An early goal of the movement was to keep the filmmaker's presence out of the frame, the idea being that the intrusions of the director would detract from the reality of the subject. But Canadian talents like Roman Kwoitor, who with his partner Wolf Koenig, made some of Canada's NFB's most dynamic films, took the opposite tack by integrating the filmmakers into the work in the theory that the process itself was part of the reality of the work. An example of this, quoted at length in the film, is the Paul Anka biography *Lonely Boy* (1962), in which Anka, caught in both concert footage and the quiet moments before and after performing, interacts with the filmmakers. In this case "exposure" became literal, as the camera unobtrusively records Anka stripping down to his underwear while talking to the filmmakers and his entourage.

Life-threatening

Social consciousness was always a crucial component of

the incarcerated mentally ill; and *Warrendale*, set in a school for disturbed children, by the Canadian government for much the same reasons. Too, as the work of Oscar-winning director Barbara Kopple shows, vérité filmmaking can be literally life-threatening. Kopple explains how she was witness to a brutal murder in her classic *Harlan County U.S.A.*, and could have been killed herself for exposing corruption during a



coal-miner's strike in Kentucky.

Some of the films from this movement became notorious as exposés not of institutional immorality or human rights violations, but of personalities of the day. Such was the case with Don Pennebaker's *Don't Look Back* (1967), perhaps the definitive early portrait of a contentious, arrogant, but always intriguing Bob Dylan. As with many of the important works discussed in the film, this one is excerpted at length. While Albert Maysles extolled "the drama of ordinary people in daily life" as vérité's major subject, there were other famous people besides Dylan who were given the vérité treatment, as in Bob Drew's *Primary*, a chronicle of JFK's 1960 presidential campaign. This widely-seen film helped establish both the legend of the man and the warts-and-all approach that would become a staple of future news portrayals of

the famous and the infamous.

Defining the Moment is a lively history of a genre that deserves wider exposure and is in fact getting it, thanks to cable TV's Independent Film Network and the Sundance Channel, the latter being a particularly welcoming venue for works by Maysles, Wiseman, Pennebaker, et al. On the down side, there are a few omissions here that are surprising. Perhaps it's because the film was backed by Canada's NFB that much of the focus is on the (admittedly substantial) Canadian achievement. But it would have benefited from at least mentioning the seminal agitprop work of Emile de Antonio in the US; the groundbreaking PBS series about the Lounds, *An American Family* (1973); and Morris Engel's technical innovations for *Little Fugitive* (1954) that helped him pioneer a new mix of documentary and drama. Still, the film is more comprehensive than seems possible in its 102-minute running time. And while some viewers may carp with its inclusion of television news shows alongside classics like Rouch's *Chronicle of a Summer* (1961) or Maysles' *Salesman*, there's much to cheer in this consistently engaging, often brilliant summary of one of the great artistic movements of the last century. ▼

Visit www.nfb.ca/cinemaverite for plenty of information about the film, available on video.

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PARTING GLANCES

Asian With Letter Tattoos on Chest
Looked at each other several times in locker room and nodded hello. Me: White male with blonde hair and muscular build. Lets connect. ☎ 71144

The Sling 2/24/ or 3/3?
I'm the novice who got on my knees for you. You gave me your phone # and I told you I would call. I lost your # that night and would like to re-connect. ☎ 71145

Rancher Seeking John, You Called
Hi John. You answered my ad. You didn't leave an area code. Please call again with phone number. ☎ 71147

Jeff The Wine Rep Call Gary
We met Sat afternoon 3/17, in front of Harvest Market. Talked about travel & books. Let's meet for coffee. ☎ 71148

3/31 #35 Eureka
You: Tall, olive t-shirt, youthful, head-phones, handsome. Me: S/P hair, a tad chunky, older, attractive. We exchanged shy smiles. Can we meet? Please call. ☎ 71165

Lombard Office H&R Block Apr. 6
Joining inside after you almost flipped your bike in the rain, we signed papers for tax women. Smiling, you said goodbye, leaving me fixated on your chin-stubbed face. ☎ 71181

Gap Store- Powell St. Sat. Aft.
Saturday afternoon, 3/31, you: dark hair, with friend. Me: with kids, short pants. Looked, looked back. In store and at register. Dinner? ☎ 71183

Head On The Island? You Called
After I answered that ad of yours- you said to call with when I'm home to talk but you left no number to call. Would love to but need phone number or e-mail address. Al in Oakland. ☎ 71201

~Brandon From Scott Street~
First Harvey's, then in our neighborhood. Been hoping to hear from you, so trying this! Dinner, show, or drink? Ron ☎ 71182

"Rob" Attn Daytime Cocksucker
You: 5'9", 190#, 47yrs. Bld/Blu, clean shave. U answered ad #72879 on 3-27-01. Unable to reach you at the # you left. Pls call. ☎ 71166

Easter Candy At Walgreens 4/14
We exchanged several quick glances while shopping for Easter candy at Walgreens at Castro and 18th that afternoon. You: short brown hair, jeans. Can we meet? ☎ 71202

Thursday Night- Luna Piena 4-12
You: African American eating with friend (African American). Me: short hair, saw you on the street, smiled, turned, smiled again. Dinner? ☎ 71203

Latex Sex
...is safe sex. Wear a condom. ☎ SAFE

Bev & More Parklot 3/19 7pm
You: Hunky sexy Black guy, red t-shirt, Volvo. Me: White guy, limp w/cane, leading trunk burgundy Camry. We smiled, nodded hello. Too shy to talk, let me try again. ☎ 71146

~Club Universe 4/21/01~
To the guys that helped me in the coat check line around 3 or 4 in the morning when I fainted. Please call for "Thank you!" ☎ 71223

SEEKING RELATIONSHIP

Affectionate Nasty Sex & More
Looking for a normal honest drug-free Topman 40-50, HIV+ to explore sex, friendship & fantasies with. Body not important as attitude. I'm 39, 6'4", 200lbs, HIV+, attractive & horny. ☎ 71149

GWM Seeks Man Of Color Tops
For friendship, sex, possibly more. I am 46, Blonde, HIV+, slim, somewhat hairy. Like outdoors, mutual massage, building a life. Where? Let's find answers. ☎ 71150

Cute Fat Guy f/ Skinny 18-32yo
Me: Professional, 32, 6', 285#, good looking GWM, inexperienced bottom. You: Thin to normal (170# or so) White or Asian with delicious asshole to eat. Looking for possible LTR. ☎ 71174

Hot French Love
French guy in 30's or 40's desired for more than friendship by hung romantic blue eyed European in early 40's. ☎ 71151

Big Heart & Nice Cock
Warm, funny, attractive, 38, 5'11", 185lbs, br/br, goatee, Italian/Irish mix, professional, HIV+, looking for down to earth guys under 40, love to give and get massage. Call me! ☎ 71152

Seeking Active Masculine Top
Me: Handsome healthy educated Mid-age Asian in fine shape, 5'7", You: Clean, N/D, no communicable disease, any race/age, have tool able & eager to pump me deep. ☎ 71153

Wyoming First Timer Ready???
30yr old Indian male seeks other first time males out there prefer black, asian males in good shape and health need not be an "stud" lets explore our world today. I'm Ready Are You? ☎ 71167

Searching for Gigantic Nipples
Muscular GWM, 42 wanting to date a muscular smooth guy w/Huge protruding thick nipples. I have a great mouth w/good suction! ☎ 71168

Rugged Asian
Masculine, dominant, warm hearted, smooth, athletic Asian, 53, 5'8", 155 seeks clean shave, lean or muscular, smooth WM for adventurous, companion or more. Enjoy working out, sports, hiking, films, arts and you? S 711224

Chubby Bear Seeks Same
GWM, 38, 5'10", 250, brown eyes/ hair/ beard seeks same 30-45. N/S/ND. Likes! theatre, opera, quiet times, good food, quiet and shy. ☎ 71184

~Lonely In South Bay!~
Lean masculine WM 43 seeks another lean masculine guy to share experiences with and be close to. Not into gay scene. Enjoy the outdoors, music, films, picnics & affection. ☎ 71185

"I Want You The Right Way!!"
GBM 50, top educated professional in need of GWM 50-60, bottom for dating, leading to a relationship with sexual healing. Let's dine, drink, smoke, converse and make love. Must be beefy, hot nips + +. ☎ 71186

"You, Me, Us!"
Stable, upbeat GAM, 34, 5'6", HIV-, looking to meet/date similar A/W men, 30-40 in East Bay. Want someone who can be honest, compassionate, monogamous. Let's talk. ☎ 71187

Dorky Literate Jazzy Hipsters!
Me: 35 Latino mutt, dark brn eyes/hair, tall/lanky, down. Wanted: gregarious, spontaneous, make-me-laugh, youthful guys who like to play, dance, camp, read. Sagittarian friendly. No frills. ☎ 71204

Romantic Bright Prof X N.Yorker
Seeks prof., sane, cuddly guy for good times. I'm 6ft, 160lbs, healthy HIV+, passionate, irreverent, Jewish. Your under 50, employed, attractive, any race. ☎ 71205

Lonely? Looking For A Friend?
Shy GWM, 57, 5'10", 165# in San Francisco looking for companionship with another man who may or may not have the same problem getting to know other people. ☎ 71206

Nice GWM 47 Open To Meet You
Of you like to be sucked I'll be your Latin girlfriend in Santa Rosa love top man we can fuck in the river. Call me. ☎ 71207

Affectionate Men Over 50
WLM 45, 6' 160lbs. dk hr. ISO men 50+ for sensual times or poss LTR. Facial hair, husky, working class, left-wing politics A+. No gay scene, drugs, but smoking ok. ☎ 71208

HIV+, Blacks, Latins, Puerto Ricans
Wanted by HIV+, blond/blue, 5'10", 160lbs. versatile bottom, 44yrs. genuinely honest & loving, in good shape, no fat guys. You be similar. I live near Chico, I'm willing to travel, please call me. ☎ 71225

"Looking For A Friend!"
To spend quality time together, travel, talking, hug & kisses. I am Asian 65 5'9", 150lbs. Please be under 40, trim or muscular, caring & very good looking. Thanks. ☎ 71226

~Tops-R-Us!~
Big-Dick Italian top likes the camaraderie of being with other top men. Need a buddy to "Hang", cruise, stroke, travel, etc? Age, race, looks not important. Masculine in-shape men only! ☎ 71227

Handsome Young Russian
Is looking for other cute and intelligent Russian or European boys in their 20's or 30's only. You won't be disappointed and I'm also very faithful. All calls are returned. ☎ 71228

Asian 4 Friendship Or More...
Goodlooking GAM 30, 5'8", slim, masculine, HIV- with nice personality seeks similar goodlooking masculine GWM 45 or younger for dating, romance, LTR. ☎ 71229

"HIV+"
Cocktail & bullshit free. 40, 6' 170lbs, br/bl, w/big fat cut one, looking for another. ☎ 71230

SEEKING ADVENTURE

Seeking HIV+ Guy 4 Fun & More
Attractive tall 41yo GWM seeks grally talented 26-30yo eager bottom or versatile guy any race with small slim build smooth or light body hair for hot sex dating possible LTR. ☎ 71154

Hot Latin Bottom
32yrs old, 5'11", 175lbs, works out, great shape & very good looking. ISO masc top men, you should be in good shape, good looking & HIV-. Age & race not important. Perf in East Bay. ☎ 71155

Hairy Little Fuckbuddy Wanted
Hairy muscular pot top, 5'8", 140, skin-head, avg cut tool, wants hairy pozb bottom, same size or smaller, muscled, for pec work, smn, wrestling, and rough sweaty butt banging. ☎ 71156

Be My Desire!
Versatile, white East Bay male, HIV-, slender, 5'8", 156, 50's, seeks fun time guys, HIV-, age/race open, Black tops A+. Asian bottom A+. Please no games. ☎ 71157

ISO Skinny White-Butt Lil Bro
HIV+ only. White/Latin, mellow, 38, 6'2", 170lbs, looking for pasty skin. You like to sniff, lick & eat/suck. I like to pin you down. No drugs. Pot ok. ☎ 71158

Return To Paradise!
Clean cut man seeks same, wanting to share a simple peaceful life in a rustic cabin, with self supported solar cells, spring water, etc. Age open 20's-50. ☎ 71159

FF Butts Wanted
Make me copy of any FF tape. My med hands up your butt for hours. BM, 5'9", 185, welcome any race, your place. ☎ 71160

Stalking
A body in-shape with nipples aroused by touch, a tongue fulfilled by licking, a butt in play, a bent compliant. The stalker? Slim, well-proportioned, Arab and masterful, over fifty and lascivious. ☎ 71161

Touch Stroke Squeeze Shoot
Is your favorite part of a massage "getting off"? I specialize in concentrating on your mid-section w/intense attention to cock & balls. Oiled up and keeping you on the edge of cumming. 55, clean/healthy, UB2, no S, no reciprocation, just relax enjoy. ☎ 71162

Black Male Seeks Black Cock
Wanted: Clean, trim, verbal, discreet, BM, 25-50 who loves a great BJ. Me: 40's, fit, oral. Reciprocation unnecessary. SF. ☎ 71164

~~~~~Bondage~~~~~
East Bay Master seeks slave for bondage and/or lite S/M. The curious welcome. Bi's and Str8, versatile, discreet, and safe. ☎ 71169

Hot Latin Seeks Generous Asian
Str8-acting, good looking latino, 25yo, 6'160#, seeks submissive, generous men to service my needs. ☎ 71170

Oral Service
GAM 30s seeks mature GWM, hung thick for sucking fun. San Mateo Co. Please be clean HIV-, non-smoking. ☎ 71171

Butt Budeez!!!!!!!!!!!!!!!!!!!!!!!!
Playroom for one on one/small groups. Fingers, toys, fist, action. Versatile only, no hard drugs. Hot play attitude more important than looks/age. GWM, 426'3", beard/Bear. ☎ 71172

Latin Top
Seeks eager bottoms, any race, h/wt proportionate, 35+ for hot times. I'm 5'10", 175#, muscular, mustache and smooth with great stamina. Smoke, aroma ok... S 71173

(Weight Lifting Nude)
Hag bench, barbell, dumbbells. Come over, get in shape. Am 48, 5'9", 190#, workout regularly. You can participate or just watch me workout. ☎ 71175

****Horse Hung Seeks Same****
VGL BM, 30, 5'11", horse hung 9.5", clean cut, former model, muscular 195#, fun loving, seeks horse hung men who are 9' or more, or beer can size. Any race/age. ☎ 71176

Healthy HIV+ Bodybuilding
37yrs old 5'8", 153# brn skin, warm, sincere, looking 4 masculine slim guy N/ND, under 40yrs, small nice butt. Live in SF. No to conservative. ☎ 71188

Black Men Who Would Enjoy The..
Services offered by a submissive white bottom who enjoys wearing lingerie and being your white pussy. 5'8", 155# satisfaction on a regular basis. ☎ 71189

Gay Cherokee Wants Boyfriends!
I am from Oklahoma, love blondes, Drop me a line. I love Mike Crews, Charles Ely, Zakhanson, Aaron Carter, & Michael Lucas. ☎ 71190

"Love To Suck Horny Men!"
30-50 yrs old, 5'8", 155#, 155# 6'165 GWM, 6' or more. Ok under 200lbs. "Please." If you feel horny- Just call me. I also go deep! ☎ 71191

Brazilian 5'7" 142# Seeking "GWM"
Warm, funny, attractive. 36yr old. Nice dick, clean, stable, sincere, looking 4 fun maybe more. I live in Concord. I'm willing to travel. ☎ 71192

Jerk You Off?
Want to strip, be tied up & fondled? Have your nipples, balls & hole teased? Tortured? Attractive, fit GWM, 40s, 6', HIV- prefers polite muscular boys, 25-50. ☎ 71193

~Hot Bottom Boys!~
46yrs, 5'10" brn brn, hairy/chest, work-out, hot, hard 9", looking for bubble butt bottoms. ☎ 71194

Bi-Curious Seeks Couple
Who will grind pelvises together while I lick both and j/o w/a, any age, be patient, sensitive to my inexperience. 6'1" w 210 blk, grn. ☎ 71195

~Foreskin Service~
Muscular, fit W/M 45 needs uncult stud with low hangers to unload on my face. Love foreskin and big balls. I'm in Sonoma Co., but can travel. ☎ 71209

Hot, Masc, Horny WM Seeks Same
You: under 30, tall, clean-cut, hung, top/lvers, WM. Me: 6'2", 175, brown/blue, clean-cut. Besides sex; you should like movies, sports, dogs, outdoors, home-cooking and cuddling. ☎ 71210

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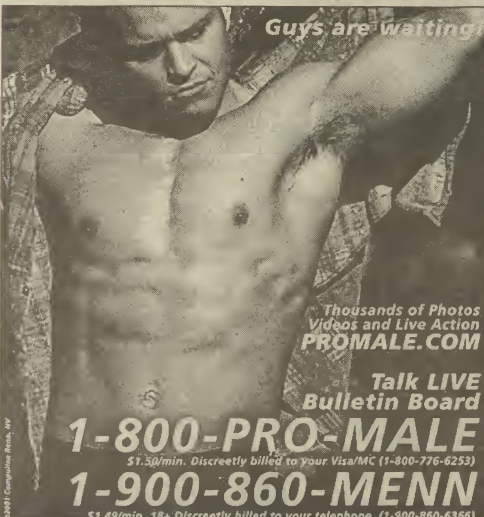
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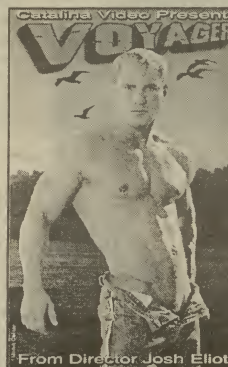
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Another chance for the men

Comeback artists David Grey, Duncan Sheik, Lloyd Cole and others

by Gregg Shapiro

There's more rocking and rolling going on at record labels than just music. An

artist signs a contract, and before their album is properly promoted, the person who signed them leaves for greener pastures, leaving the artist in the weeds at the whims of record-label suits.

David Grey is a perfect example of an artist who never got the attention he deserved on his previous labels. Now on ATO (co-founded by Dave Matthews), Gray's self-released *White Ladder* (ATO/RCA/IHT/BMG) has become something of an underground-to-mainstream success. It's amazing what a few samples and drum loops can do for an artist's sound. The technology actually softens and humanizes Gray's vocals and songs, creating one of the most heartfelt albums in recent memory. Beginning with the album's emotional yet rhythmic opener "Please Forgive Me" and moving on to the album's hit single, the infectious "Babylon," Gray has scored a genuine comeback, even though many people have no idea who he is.

Like singer/songwriter Eliza Carthy, Gray deposits his folk-pop songs in a nest of samples and beats for the most compelling results. I wouldn't want to hear "We're Not Right" or the title track in any other versions than the ones on *White Ladder*, because they feel so completely realized. Gray also knows when to let a song stand on its own, as he does on the ballad "This Year's Love." Gray also covers "Say Hello Wave Goodbye," a Soft Cell song co-written by openly gay rocker Marc Almond. P.S. Gray's 1996 album *Sell, Sell, Sell* (originally released on EMI, with the minor radio hit "Late Night Radio") has been reissued on Nettwerk America/Capitol to cash in on his resurgence in popularity.

Another side of Sheik

Ever since Volkswagen used the song "Pink Moon" by the late Nick Drake in one of their car commercials (and gay jazz vocalists covered Drake's "River Man"), interest has increased in the British singer/songwriter. In his own way, American singer/songwriter Duncan Sheik, best-known for his 1996 hit single "Barely Breathing,"

pays homage to Drake with his lovely acoustic album *Phantom Moon* (Nonesuch/Atlantic). Most of the songs on this disc, a song-writing collaboration with playwright Steven Sater, have little in common with Sheik's pop/rock sensibilities. Acoustic tracks augmented by strings, piano or drums, such as "Mr. Chess," "The Winds that Blow," "Mouth on Fire," "This Is How My Heart Heard," "Requiescat" and "The Wilderness," reveal a whole other side to Sheik that can be admired by fans and newcomers equally.

Gorgeous twin brothers Evan & Jaron Lowenstein went virtually ignored after the release of their 1998 major-label debut disc *We've Never Heard of You Either*. Two years and several months later, "Crazy for this Girl," the single from their album *evan and jaron* (Columbia), has become a familiar sound on the radio. Executive producer T-Bone Burnett worked with the brothers and John Fields to make this pop-friendly disc radiate with warmth and a spirit of fun.

Although the twins have a serious side ("The Distance," "Wouldn't it be Nice to be Proud," "I Could Fall"), songs such as "Done Hangin' on Maybe," "From my Head to my Heart," and "Make it Better," are the kind that people bored with boy-bands are craving,

and Evan and Jaron deliver them, no strings attached.

Jeb Loy Nichols garnishes some of the songs ("Say Goodbye to Christopher," "Trying to Get Over") on his new album *Just What Time It Is* (Rykko/Rough Trade) with subtle programming touches. He also uses elements of reggae (Al Pancho's vocal solo on "Perfect Stranger") to move his songs to another place. The choir on "Heaven Right Here" has the same impact, moving the song out of the ordinary. Nichols also knows when a song doesn't need any extra flourishes ("Hold Me till I Fall," "Room 522," "She Reminded Me") to communicate a mood. Nichols, who is also a painter, filled the CD booklet with some of own work, as well as the work of others, including a couple of exceptional paintings by Martin Grover.

Lloyd Cole has had a couple of different incarnations over the course of his nearly-20-year career. We were first introduced to him in the '80s as part of Lloyd Cole & the Commotions, when he had hits with the songs "Perfect Skin" and "My Bag." He spent the '90s as a solo artist, and his album *Don't Get Weird on Me, Babe* has a stunning song sequence in "Butterfly," "Margo's Waltz," "Half of Everything," "Man Enough," and "What He Doesn't Know." His lat-

est incarnation finds him fronting a band again on his new album *The Negatives* (March). Of particular queer interest is the fact that Jill Sobule is a member of Cole's band, playing guitar and supplying backing vocals. Standout tracks include "Impossible Girl," "Past Imperfect," "What's Wrong with this Picture," "Man on the Verge," and "That Boy."

Famous family

With *Maverick A Strike*, his well-received 1997 major-label debut disc, Finley Quayle proved that he was going to make a name for himself with or without the help of any famous family members (Tricky is a relative). His long-awaited follow-up, *Vanguard* (Epic), finds Quayle at the peak of his skills, incorporating jungle ("Broadcast"), reggae ("Burning"), and straight-ahead rock (the amazing "Spiritualized") in his songs for a varied and vibrant sound. This is one of those follow-up albums that actually lives up to expectations.

Two more male singer/songwriters who made names for themselves in the late '90s, Martin Sexton and Shawn Mullins, have returned with new albums, Sexton's *Wonder Bar* (Atlantic) and Mullins' *Beneath the Velvet Sun* (Columbia). ▼

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Cleopatra

◀ page 42

Cronyn, and an exquisitely regal Jean Marsh (Rose in *Upstairs, Downstairs*) as Octavia. Irene Sharaff's stunning costumes are numerous — Taylor seems to change every five minutes — and alone are worth the price of the DVD and video (on sale at Virgin for \$11.95).

Heads rolled

Cleopatra opened to mixed reviews and huge business, earning nine Oscar nominations, including Best Film and Best Actor (Harrison), and winning the Cinematography, Art and Set Decoration, Costume, and Special Effects awards. Contrary to rumor, the



Elizabeth Taylor in *Cleopatra*

film's grosses were high, and it eventually proved profitable, although its production costs nearly ruined the studio, and stock-

holders demanded and got a change in leadership.

The supplementary material is interesting, particularly the newsreels of the three American premieres. Among celebrities shown arriving are Harrison and his then-wife Rachel Roberts, Joan Fontaine and cartoonist Charles Addams, McDowell, Cesar Romero, Lucille Ball, Helen Hayes, Leonard Bernstein, and Senators Jacob Javits and Strom Thurmond.

Conspicuously absent are Taylor and Burton, who did attend the Paris opening. She complained that the movie emphasized spectacle at the expense of character. Rumors persist that a new version, restoring many cut scenes, is in the works, but this one, unfortunately, isn't it. ▼

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Jon Peterson stars as the Emcee in *Cabaret*

Peterson

Arts cover

an excuse not to be lazy, like going to the dressing room and having a ciggy between your scenes."

Big shoes

Peterson saw both his famous predecessors in the role on stage, Joel Grey in a 1980s revival and Alan Cummings' celebrated performance in the current revival. But he tries to shut out those memories.

"I just have to get on and do it," he said. "I can't think about being compared to the other people who have done the role, or I'd be too scared to get out of bed."

Plans for after the show's run?
'I'm thinking of spreading myself between the East and West Coasts, see how it goes, enjoy the weather, and have more choice of boys.'

Peterson arrived in the United States from London only two years ago, and he almost immediately landed *Cabaret*, first as the standby for the actor playing the emcee, and then taking over the role himself. It was a relief to be working again.

"I got to the point in London where I was kind of on the shelf," he said. "I just couldn't get a job. The only people who were offering me jobs were Americans, so I thought, well, all right, I'll get a green card and I'll go. I kind of burned myself out over there."

Peterson's road to performing began when he was 8 and found himself at the Royal Ballet School in London. He spent the next eight years being miserable. "I don't think I had a good five minutes there," he said. "It was very oppressive because I was dreaming of being an MGM movie star, and they hated that. But because I was such a good dancer, they kept

me on. They reason I finally did leave is because I actually got sick. I don't know whether I had a little breakdown or had glandular fever, but I just walked out the door one day and never came back."

Luckily, he walked out the door and into a musical. He landed a chorus role in the West End revival of *The Sound of Music* starring Petula Clark, and he was suddenly happy. "Petula was a doll, kind of like the racy auntie I never had," Peterson said. "She's really a pistol."

But after so easily landing *The Sound of Music*, Peterson had to battle for every job after that. "I don't really fit any bill," he said. "I can't play one of those bloody roles in *Les Miz*, and I can't play

leading men because I'm too funny-looking and too short. So I always do a lot of fringy stuff, and if I'm lucky I get to do big things like this."

His run in *Cabaret* comes to an end in July. "I'm thinking of spreading myself between the East and West Coasts to see how it goes, enjoy the weather, and have more choice of boys."

Peterson has found that the road and romance don't mix. "There's no two ways about it," he said. "It doesn't work. No roots, no nothing, and no facility in my heart to actually feel anything. It's about the work right now. And when I'm unemployed, then it will probably be all about sex and drugs." ▼

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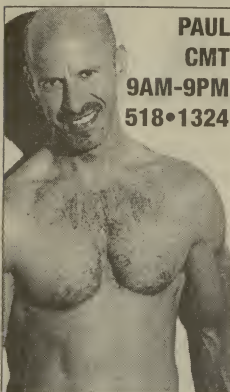
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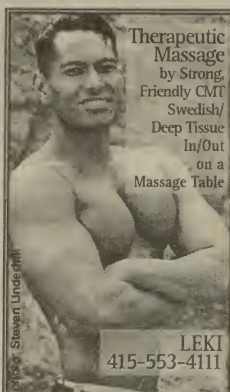
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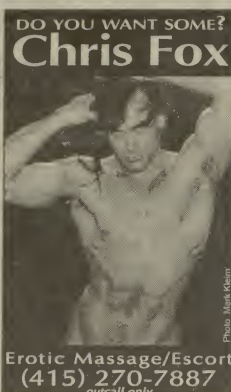


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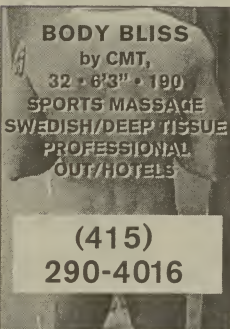
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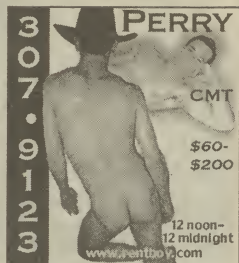
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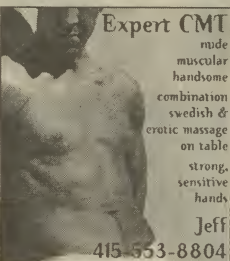
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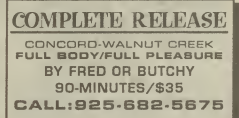
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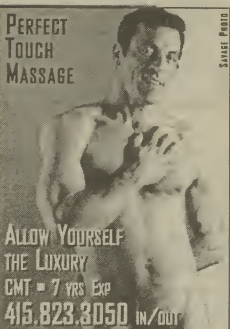
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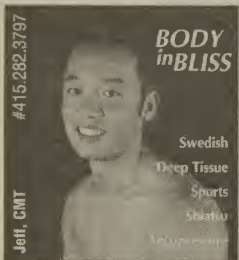
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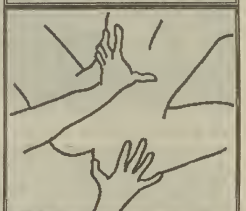
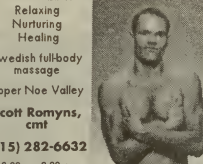


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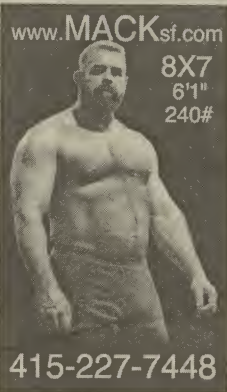
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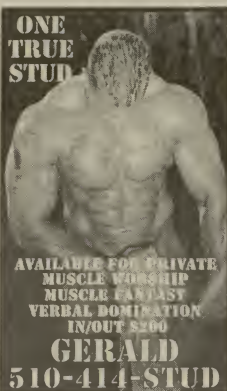
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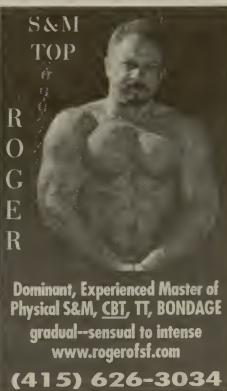
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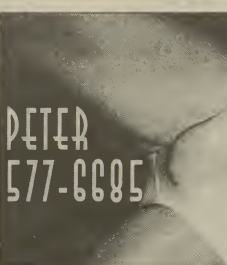
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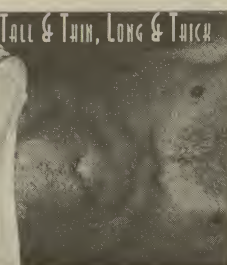
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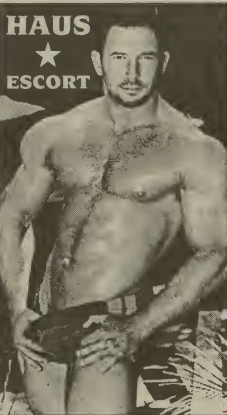
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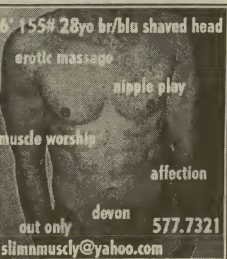
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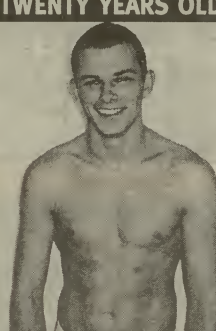
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E20

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